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BAY AREA REPORTER

Vol. 33 • No. 3 • 16 January 2003

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Gays, blacks make up most of city's AIDS/HIV cases

by Matthew S. Bajko

As the city's AIDS care providers and prevention officials brace for likely funding cuts this year, the HIV virus continues to ravage San Francisco's homeless, black community, and gay men in their late 20s and early 30s.

So was the message during the first HIV Prevention Planning Council meeting of 2003 on Thursday, January 9. According to the latest statistics from the Department of Public Health, ending for the year 2001, 8,303 people are living with AIDS and nearly 14 percent are homeless. In 1998, 9 percent of the city's AIDS cases were homeless.

"I think it is too high. It is problematic that we have that many homeless people with AIDS," said Dr. Sandra Schwarcz, the city's director of HIV/AIDS statistics, during a presentation at the meeting.

City health officials estimate between 8,000 and 9,000 San Franciscans are HIV-positive, but they estimate only 6,000 people know their status. Since 1998 the city has seen a steady rise in the incidence of HIV among gay men, as well as the number of men reporting they have engaged in unprotected anal intercourse. "The average age of seroconversions in gay men is mid-20s to mid-30s. It is 25-, 26- to 32-year-olds, not younger gay men," said Schwarcz.

Syphilis also continues to be a problem among gay men, with 93 percent of the city's cases in 2002 attributed to men who have sex with men, according to Schwarcz. In 2002, the health department documented 300 cases of syphilis in gay men, compared to less than 50 cases in 1996.

"I am alarmed at the syphilis increase. It is a precursor to what is coming down the road," said HPPC member Ken Pearce.

In 2001, the city continued to see higher rates of AIDS among African American men and women than their white counterparts, with more than 1,300 African Americans living with AIDS. But most disturbing to health officials is that less than 70 percent of HIV-positive blacks survive more than

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Sandra Schwarcz

No fireworks but plenty of debate at Pride meeting

by Joe Dignan

While there were no verbal fireworks at a meeting Tuesday, January 14 to discuss moving Pride to the Fourth of July in 2004, one sentiment rang true, "The message, clear and loud, is that the community wants the committee to be more politically engaged," said Pride President Joey Cain.

About 70 people gathered at the LGBT Community Center to debate the idea of changing the date of San Francisco's Pride Parade - for one year only - from the last Sunday in June 2004 to Sunday the Fourth of July.

Proponents of the idea argued that holding Pride on July Fourth would permit the LGBT community to send a message to the country that the words "patriot" and "American" should celebrate the diversity of the nation not just the values of a few.

"The intent is to put gay Pride into a new and unexpected context, which will highlight the political aspects of the parade. Throwing our party on a day that we're not supposed



Knitting while listening, Owen Edwards joins some 70 other interested participants at the Pride Committee meeting Tuesday.

to, especially that day, will be like walking down the street holding hands in Lubbock, Texas, only on a much, much larger scale.

Governor Davis names gay man to Cabinet post

by Matthew S. Bajko

Governor Gray Davis appointed Daniel Zingale, a celebrated manager and out gay man, as his Cabinet secretary this week to fill a post left vacant after he named out lesbian Susan P. Kennedy to a seat on the state Public Utilities Commission.

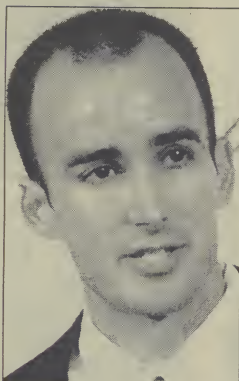
As Cabinet secretary, Zingale will wield significant influence over bills entered in the state Legislature, advising the governor to either sign or veto legislation. Unlike Kennedy, who also served as a senior adviser on legislation and the budget, Zingale will share his duties as Cabinet secretary with Deputy Chief of Staff Vincent Harris and Nancy McFadden, who worked for Vice President Al Gore's

presidential campaign and joined Davis's administration in 2001 during the energy crisis.

"I am deeply honored that the governor has asked me to serve as Cabinet secretary and am counting on your continued support and friendship in the challenging days ahead," Zingale wrote in an e-mail to his friends and colleagues announcing his appointment.

State Assemblyman Mark Leno (D-San Francisco) said the appointment is "great news for California and great news for the LGBT community to have Daniel in his new position."

Leno, one of the first openly gay men to serve in the Statehouse, met Zingale 15 years ago as a member of the board of governors for the Human Rights Campaign, where Zingale was on staff.



Cabinet Secretary Daniel Zingale

many organizations brace for funding cuts and face continued threats from Republicans in Washington.

"We have known him as an AIDS and healthcare activist and advocate as well as a smart administrator, but more so in recent years as an innovative leader who has the governor's ear and can get things done in California," said Michael Weinstein, president of the AIDS Healthcare Foundation, in a statement heralding the governor's decision. "Governor Davis has wisely tapped a trusted and talented leader who proved his mettle in successfully launching a major new state agency over the last few years."

Zingale, 42, is credited with overhauling patients' rights in California as director of the state's Department of Managed Health Care,

"He brings an intelligence and expertise, a commitment and determination that will serve all of us very well, especially through these very difficult days of our budget crisis," said Leno.

As deputy chief of staff to Davis, Zingale will receive an annual salary of \$123,252. The appointment of Zingale, a long-time AIDS advocate, is viewed as a major advancement for AIDS issues in the state as

We'd be daring anyone to tell us that we can't," said Jim DeVinney.

"Who owns words like 'patriot'?" asked Brian McConnell, another proponent. "We need to take these words and define them ourselves. It's about flag-waving versus liberty, equality and individualism."

Jon Ginoli, lead singer for the band Pansy Division, said, "A lot of the criticism Pride has gotten over the years is that it started as a political demonstration and is now just a party. If you have issues with the way we've been treated, what better way to show it?"

The Pride Committee, according to Executive Director Teddy Witherington, has received about 300 e-mails, letters, faxes, and responses on its Web site, weighing in on both sides of the issue.

While the speakers for and against the idea were split, with nine speaking in favor and 14 against, after the meeting, Pride's 12-member board is expected to make a decision by the end of February.

Many speakers against the idea said that they didn't want any part of the notion of patriotism.

"As a gay man, I have very little to be patriotic about," said Owen Edwards.

"I hope that it can become more political," **page 19 ►**

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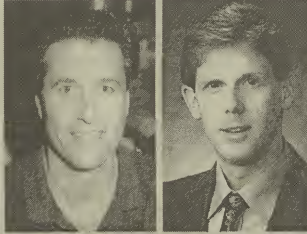
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Donation campaign begins for Milk bust in City Hall

by Cynthia Laird

Flanked by former aides and friends of murdered gay Supervisor Harvey Milk, San Francisco Board of Supervisors President Matt Gonzalez last week formally unveiled a donation campaign to raise funds for a bust of Milk to be commissioned for placement in City Hall.

At the Thursday, January 9 news conference, Gonzalez pointed out that 25 years ago, on January 9, 1978, Milk was sworn in as a supervisor, representing then-District 5, which included the Castro. Milk was assassinated, along with Mayor George Moscone, on November 27, 1978 by ex-Supervisor Dan White.

"We thought it would be a good occasion to announce the campaign to raise dollars for the memorial," Gonzalez said.

The memorial envisioned would be a bust of Milk, similar to the busts in City Hall honoring past mayors, including Moscone; Dianne Feinstein, who's now a U.S. senator; George Christopher; and John Shelley.

Gonzalez said that donations,



Board of Supervisors President Matt Gonzalez spoke of the need for a memorial to slain Supervisor Harvey Milk. Looking on from left are Supervisors Bevan Dufty and Tom Ammiano and activist Jim Rivaldo.

not to exceed \$500 per person, would be held in a special fund in the controller's office on behalf of the San Francisco Arts Commission. He estimated that between \$50,000 and \$100,000 in contributions needed to be raised for the project.

The Board of Supervisors in October 2001 unanimously passed a resolution urging the Arts Commission to solicit and the City Hall building manager to determine an appropriate location for the installation of a bust of Milk in City Hall.

No artist has yet been chosen, according to Gonzalez's office.

Many of the speakers at last week's event recalled working with Milk, and many said that a memorial bust is long overdue.

"It took eight years of struggle to get a school named after Harvey Milk," noted Supervisor Tom Ammiano, who added that he's working with the Arts Commission to redo Harvey Milk Plaza at Castro and Market streets.

Anne Kronenberg, who was one of Milk's aides when he was killed, talked about how Milk loved taking the front steps into City Hall.

"He was a drama queen," Kronenberg said, adding that he was unofficially sworn in on the steps before being officially sworn in inside.

San Francisco Sheriff Mike Hennessey said he was in City Hall when the killings took place, though he was not sheriff at the time.

"He was an inspiration to people, not just gays and lesbians," Hennessey said. "It's only fitting that City Hall would have a memorial to Harvey Milk."

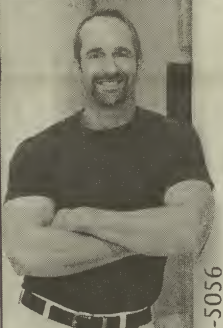
Retired Teamster Allan Baird recalled how Milk was instrumental in working with the gay community to launch the successful boycott of Coors Beer in the 1970s. "He had Coors Beer removed from every [gay] bar and restaurant from here to Los Angeles."

Gay labor official Howard Wallace used the occasion to announce that a new boycott of Coors by the AFL-CIO was under way. He added that Milk's assassination took place on the heels of Jonestown, where more than 900 people died after drinking spiked punch. Most of them were poor and people of color, Wallace added.

"We know his assassin used rhetoric [like] 'clean up this town,'" Wallace said, referring to White's homophobia. "He [Milk] lived life dramatically and he believed in using the powers of persuasion and drama to move ideas forward. Harvey was a big coalition builder."

Donations can be sent to: Harvey Milk City Hall Memorial Fund, Office of the Controller, City Hall, Room 300, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102. Checks should be made payable to the city and county of San Francisco and note the donation is toward the Milk memorial. ▼

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COMMUNITY NEWS

Grand marshal policy revised; nominations are due January 31

by Zak Szymanski

Friday, January 31 is the last day to make nominations for the grand marshal of the San Francisco Pride Parade, to be held this year on Sunday, June 29.

Like previous grand marshal elections, the public is asked to submit names of people and groups who have made important contributions to the LGBT community. This year's theme, "You've gotta give them hope," honors the words and legacy of slain gay Supervisor Harvey Milk, and the Pride Committee is challenging the community to nominate those individuals and organizations that build upon Milk's example.

Unlike previous years, however, voting for grand marshal will no longer yield several individuals chosen by the public. Instead, the election system will be divided into voting bodies: the general public, which will elect one individual; the general membership of Pride, which will elect another individual; and an electoral committee of past grand and honorary marshals, which will also choose one individual. If the Pride board decides that the three marshals from these three voting bodies are

not fully representative of the community, the board may then elect up to three more marshals, bringing the total to six grand marshals.

This is a significant change in that the general public, although encouraged to vote for up to three of the nominees for the honor, will only forward its top vote-getter to the grand marshal post. Over the past few years, the public vote has been the sole determinant of who was elected, and often times the top three to five public favorites became grand marshals.

But the change is not meant to give the public less of a voice, said Pride Executive Director Teddy Witherington. The policy change is intended, he said, to ensure representation of significant individuals.

"It doesn't really reduce the voice of public because there was

never a set number of grand marshals before," said Witherington, adding that the former policy, in place since 1999, allowed the Pride board to choose half of the marshals, but the board always waived that right, and may continue to do so.

Additionally, said Witherington, giving a vote to a committee of past grand marshals ensures that important people who are lesser known may still have the chance to be honored.

"Often when we're out on the streets getting votes, people will say, 'I don't know who these people are,'" said Witherington. "A body of people like the former marshals, who may have a deeper connection with the culture and politics of the community, might have a greater source of knowledge from which to elect someone who

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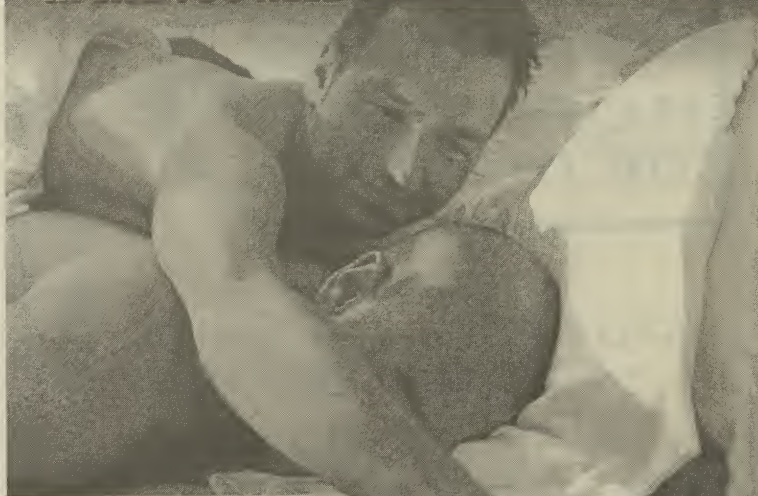
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Face to Face taps Sonoma's Dean for top

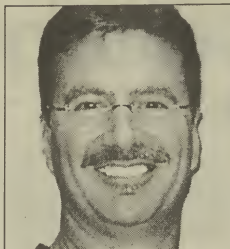
by Zak Szymanski

Two years ago, when Face to Face/Sonoma County AIDS Network was looking for a new executive director, the organization's associate director, Rick Dean was considered the likely candidate. But Dean, who had recently lost his partner to AIDS, said "it wasn't great timing," and the group found its new leader in Tom Lindsay.

Now that Lindsay is moving on, to become the executive director of the Santa Cruz AIDS Project, Dean says the "timing is better." After 15 years working for Face to Face, Dean, 48, has officially taken on the title and responsibilities of executive director. He began his new job in December at a salary of \$63,000 a year.

"I came to this agency driven by a desire to do something about this horrific disease that was devastating our community, leaving me feeling helpless," said Dean, a Santa Rosa resident for the past 28 years. "My experience of losing a partner to AIDS, and receiving first-hand the vital support services of Face to Face, only deepened my commitment to this organization. I am deeply grateful for the opportunity to continue serving its mission and strengthening its vital role."

Dean began at Face to Face as a volunteer, and went on to serve as



Face to Face's Rick Dean

a practical care giver, special events coordinator, flood relief worker, and development director. He was instrumental in establishing Henry House, a six-person residence for people with AIDS and the first such licensed residential care facility in the state.

From his multiple roles at Face to Face, Dean has cultivated an understanding of service delivery and fundraising from many different perspectives. It is his unique history with the organization and the AIDS epidemic, said former board member Mert Preston, that makes Dean an ideal choice for the position.

"Having been on the forefront of the AIDS epidemic in Sonoma County for 15 years, Rick Dean has an excellent understanding of the needs of those infected and affected," said Preston. "I'm excited for Rick and Face to Face, and confident in his ability to lead the agency

in continuing its legacy of strong, compassionate, quality client care, AIDS advocacy, and commitment to effective HIV prevention."

It won't be easy. Like all nonprofits, said Dean, "we're kind of at the bottom of the food chain, and when funding is cut and the economy goes south we're affected pretty quickly."

Dean's goals, therefore, do not include some of the more satisfying things that can accompany leading an organization, like expanding services and creating new programs. His focus, rather, is on maintaining the services the organization does have at a time when the demand is high but there is less money to spend.

"Fifty percent of our budget comes from government sources. We're really challenged at this point," said Dean. "We're looking at how to deliver more with less, because our caseload is at the highest point it's ever been."

There are no immediate plans for layoffs, said Dean, and with a little restructuring — including not filling the associate director position he left behind — "that should take care of us for now."

Face to Face has a total of 40 employees spread among its two offices in Guerneville and Santa Rosa, Henry House, and its thrift store. The organization's annual budget is \$1.9 million. For more information on its services and programs, visit www.f2f.org.

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COMMUNITY NEWS

Shanti 'jumps the pond' to find new executive

by Matthew S. Bajko

The Shanti Board of Directors has named former London resident Hywel W. Sims as its new executive director after a six-month search to replace Bob Rybicki, who stepped down last July.

Sims, 44, will receive \$130,000 a year as he helps the nonprofit agency maintain its local services as it expands its national training program and LIFE Institute. At a time when nonprofits face funding worries due to governmental cuts and a stagnant economy, Sims's task will not be easy.

"I share my colleagues' concerns about the national and local pictures of forthcoming funding. With all the needs about economic difficulty, anybody running a nonprofit should be concerned about their organization's future," said Sims, who has been on the job about a month. "Shanti has no reserves and no endowments but has a fairly broad mix of income to weather the worst of the last 12 months. My interest is in continuing to diversify our income as we diversify our interests around the country."

Founded in 1974 to provide volunteer support services to people with terminal illnesses, Shanti has been a cornerstone of San Francisco's response to HIV/AIDS and has shared its unique model with community groups internationally. In mid-2002, reflecting a period of rapid growth and expansion in California and elsewhere in the United States, Shanti adopted a new vision of "transforming the art and practice of health enhancement, volunteerism, and community building."

With 250 volunteers and 50 staff members, the agency's programs include support services for women living with breast cancer; the LIFE program, an immune-boosting treatment for HIV/AIDS and other diseases based on mind-



Shanti's Hywel Sims

body medicine; and the National Training Institute, which provides training to organizations wanting to implement or improve their volunteer services.

Sims will oversee a statewide expansion of Shanti's LIFE program this year and said he wants to ensure the agency continues to provide transportation services to its clients who need rides to doctor appointments and hospital visits.

"Shanti is a major provider of transportation to people in San Francisco. I would like to find ways to ensure that transportation service continues, and indeed, increases," said Sims.

Echoing the sentiment of other local nonprofit directors, Sims said he intends to strengthen the agency's ties to other service providers and explore how Shanti can work with Bay Area agencies in

order to better use scarce resources and avoid duplication of services.

"Part of my first month is to meet with as many of my colleagues in San Francisco as possible and learn what they are doing and see what Shanti can collaborate in to manage what will likely be a difficult 12 months for people with HIV," he said.

Between 1989 and 1999, Sims, originally from Wales, worked in HIV and harm reduction services with the homeless in Los Angeles, serving as executive director both of the Chris Brownlie Hospice and Common Ground. For the last two years, Sims led a national drug and alcohol agency in the United Kingdom, Adfam UK, and also served as a governmental adviser on services and support for families affected by the problem of substance use.

He also served as an adviser on advocacy and fundraising for two HIV clinics in sub-Saharan Africa. It is both his international experience and familiarity with California that attracted Shanti's board to Sims.

"We conducted an extensive national search for someone to lead Shanti from its place of current success to national significance," said Dr. Charles Garfield, Shanti's founder and board chair, in a statement. "I share Hywel's enthusiasm for bringing the work we're doing, and will continue to do, in San Francisco, to a much broader constituency." ▼



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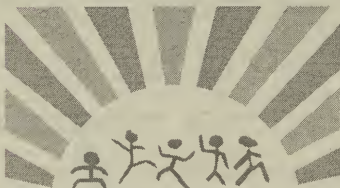
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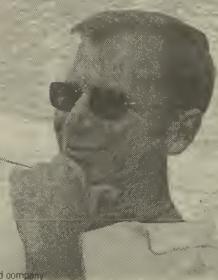
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OPEN FORUM

Keep the parade in June

The San Francisco Pride Committee should resist an effort to move the 2004 LGBT Pride Parade from its traditional date in June to Sunday, July 4.

The committee should be commended for having held a public forum on the topic, as happened Tuesday. Executive Director Teddy Witherington, Pride President Joey Cain, and the other board members did the right thing in giving residents who are concerned about the plan a chance to sound off and be heard. It is also commendable that no decision was immediately made, but the board should bear several things in mind as it deliberates the matter.

Moving the parade to July 4, 2004 sends a confusing message. For one thing, Pride has always been a time for the community to come together to celebrate its diversity, its politics, and its community. For one Sunday in June for the past 30-plus years, San Francisco has thrown a party that has become one of the largest parades in the state and one of the largest LGBT celebrations in the world.

Moving our celebration to a day that's a national American holiday – and the most patriotic one at that – sends a message – implied or not – that we also support many of the domestic and foreign policies of the U.S., when, in fact, many in the community have legitimate issues with the U.S. government regarding domestic partner rights, and gays being able to serve openly in the military, and questions surrounding the country's superpower status, the Bush administration's jingoism, and the curtailment of civil liberties in the aftermath of September 11.

Mixing our celebration with the celebration of America's independence is not warranted. Yes, we're glad to live in the U.S., and yes, the gay and lesbian communities have made significant strides in the fight for equality in the last several decades. (Transgenders, however, still have a long way to go particularly outside of San Francisco).

And it's clear that the federal government doesn't recognize that all are created equal, or that LGBT citizens are entitled to

"life, liberty, and the pursuit of happiness," as stated in the Declaration of Independence. A Pride Parade held on July 4 wouldn't change that, it would just muddle the message on a day that's redolent with extreme nationalism.

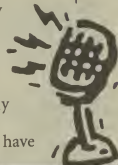
As Lisa Roth, an organizer of the Dyke March, told us last week, even in the best of times, July 4 is a "patriotic jamboree."

While some in the community have questioned the need for Pride parades in general, we believe they are an integral part of the LGBT experience, and San Francisco's is one of the most unique events around. People of all ages take part in the parade or watch from the sidelines. People come out, they feel liberated, and it's the

one day we can celebrate who we are.

There are practical concerns. Traffic officials have already sounded the alarm that a Pride Parade and July 4 fireworks events could stretch city resources. Typically, many in the community leave town after the Pride Parade in late June and celebrate July 4 elsewhere, raising the possibility that safety and other volunteers would not be available for participating organizations and the Pride Committee itself.

Proponents of a July 4 parade point out that for too long, patriotism has been defined by mainstream (read: straight) America. They want to reclaim patriotism. Holding San Francisco's Pride Parade on July 4 would not accomplish that goal. ▼



Editorial

WELL, CHECK OUT THE DISH FOR THE NEW SATELLITE!



Where's Pelosi on global AIDS?

by Michael Lauro

This past summer, about a million people died of AIDS while Congress debated how much money to give the United Nations Global Fund for AIDS, TB, and Malaria – an international fund that was the best hope for saving their lives.

While estimates of the U.S. fair share begin \$2 billion annually, the U.S. has given only \$200 million per year, one-tenth the amount needed. Two hundred million dollars is just one-fifth of San Francisco's health budget for 700,000 people. The Global Fund, meanwhile, is meant to care for 42 million people with AIDS, and millions more with other diseases.

In August, President Bush blocked attempts to increase the U.S. contribution. At this writing, the Global Fund is broke.

Mirroring the early days of the epidemic, when Ronald Reagan turned away as thousands of us died, our government seems poised to repeat this tragedy, this time on the global stage.

Back then, gutsy and relentless members of Congress, including Democrats Henry Waxman, Ted Weiss, Barbara Boxer, and Nancy Pelosi, hammered home the message that people with AIDS here needed help, challenging the president and U.S. health bureaucrats. They pushed for more money than the White House was initially willing to give through legislation, public hearings, reports, and press conferences. Their work culminated in the Ryan White CARE Act of 1990, which continues to save lives in this country today.

These Democrats were out in front then, leading nationally. Far fewer are leading now when it comes to the global AIDS disaster. And sadly, Congresswoman Pelosi, now the Democratic leader in the House of

Representatives, has been less forceful in addressing global AIDS than she was for domestic AIDS issues.

Yes, she has signed on to letters, bills, and legislative amendments to support global AIDS, and she has supported limited AIDS funding through the U.S. Agency for International Development (the group that famously opposed antiviral AIDS treatment by claiming that Africans can't tell time).

But we need more from Nancy Pelosi than that. We need to see a clear and visionary plan from her office for fighting the global AIDS epidemic.

In the next two weeks, George Bush is deliberating about the size of his next contribution to the Global Fund. Now is the time for Congresswoman Pelosi to publicly advocate for money for the Global Fund. And in the new legislative session, we call on her to introduce a bill that would provide \$3 billion to the Global Fund – especially money for HIV treatment.

Finally, we need her to campaign for this funding relentlessly and to make it a cornerstone of her new public role. We know she can do this; she's done it before.

The Clinton administration, in its final months, recognized the global AIDS epidemic as a threat to national security. Even with a downsized economy and greater demands on national spending, this is more true now, not less. Americans support more funding for foreign aid, especially if it will help build national security. But less than 1 percent of the U.S. budget goes to foreign aid, and we are dead last among donor nations in our contributions as a percentage of the gross national product.

If Americans are concerned about terrorism in Yemen and Somalia, what will hap-

pen when AIDS destabilizes most of Africa?

These are the dark days of the global AIDS epidemic. Ninety-five percent of people who need treatment are dying without it. Desperately needed prevention and vaccine programs go unfunded. By the time you read this, another million men, women, and children will have died since last summer. Twenty million people have died so far.

If Bono, the lead singer of an Irish rock band, can crisscross the country to push for global AIDS funding, the leader of the Democratic Party in the House of Representatives can point the way as well. If Senator Bill Frist, a Republican, can lead the charge (until he caved into White House pressure earlier this year), Pelosi can surely step up. If even a remorseful Jesse Helms campaigned for global AIDS money, Pelosi can

surely lead. Nancy Pelosi must distinguish her party by articulating its most fundamental values. She must stand up against global AIDS.

Days ago, I attended an AIDS memorial service for David Fox, who was a San Francisco AIDS activist for 20 years. It was heartening to have Nancy Pelosi there, with 600 of us, to remember David's life and contributions in the fight against AIDS. Now we need her to stand with us again, to lead us, in fact. In describing David's life, one speaker recalled Dr. Martin Luther King's words that the ultimate measure of a person is not where they stand in moments of comfort and convenience, but where they stand at times of challenge and controversy.

Now is that time for Nancy Pelosi. ▼

Michael Lauro is a founding member of the AIDS Policy Project and of Survive AIDS.

LETTERS

Memo to Democrats who would be prez

So now that you've set up an "exploratory committee," it's time to spend the next year hustling for money from rich contributors to run your campaign. It will take a lot of money to compete against George Bush, and we know that the office often goes to the highest bidder.

May I suggest an alternative approach—go out into the streets and present a program to We the People. Show us you really stand for something, that you deserve to be president through your vision and leadership, not just how much money you can raise. There are so many issues to address: the blood for oil war against Iraq, corporate corruption, a woman's right to choose, the environment, AIDS, universal healthcare, tax and trade policies for the rich, a national defense that protects civil liberties, a complete, independent investigation of 9/11.

Commit this country to rejoining the world community. Tell us you will sign the Kyoto Protocol on climate change and conventions to ban land mines and establish the international war crimes tribunal. Stop telling other countries they can't produce weapons of mass destruction, while this country develops them on a massive scale. Stand up to the Republican slash and burn agenda and lead our country away from the brink of war, poverty, ecological devastation, and international condemnation.

You will win. You will win with your heart, your passion, and integrity. The money will follow. Volunteers will flock to your campaign. We want to elect someone who will talk to us honestly and promote policies that protect our families and the planet. We're sick of being lied to and discounted. We've had it with professional politicians who spend half their time fundraising, the other half watching polls and selling out to corporate lobbyists. Half of us don't vote. Make us want to. Register us. Hold public meetings like Ralph Nader and Michael Moore. Give us something real. I'm originally from Missouri, and if you want my vote, you're going to have to "show me."

Charlie Hinton
San Francisco

Another commentary on HIV ad campaign

The current HIV prevention ad campaign sponsored by the Stop AIDS Project, "HIV is No Picnic," is causing a stir. It is controversial and jarring. There is dialogue in the community about the issues that this campaign has set out to present. In my opinion this alone makes the campaign a success because dialogue is the first step toward finding solutions.

We are all aware of the realities. As the mortality rate from HIV has dropped there has become an increased propensity towards unsafe sex. As a result the infection rate has gone up and it can be seen in every age range. Other campaigns have been less hard hitting and as the gray area of safe sex has taken on new proportions, many individuals are finding themselves newly infected. Misguided notions of living with HIV have given some people the idea that infection is just not a big deal.

A campaign with shock value has done just that—shocked us, angered us, and scared us. We stop in our tracks at the sight of these ads. Many HIV-positive men feel exposed and angry that their war-worn images are being used to keep HIV-negative men negative. The probable reality is that newly infected individuals will never experience some of the disturbing images that are portrayed in the campaign. They will benefit medically from much of what has been learned in the years they managed to remain negative. On the other hand, they very well may not and in a community where unsafe sex is as widespread as it is here an ad campaign any less hard hitting would fail. This campaign is making people think.

The individuals who posed for these ads did so bravely of their own free will. They have bared their bodies and souls for the benefit of others. What they represent overall is that life with HIV is much harder than life without it. The intensity of the message is only an offset to a situation where extreme behavior and a brazen attitude towards a chronic illness can sometimes seem like the norm.

I applaud the Stop AIDS Project for its bold and reality-based efforts. This campaign has a painful edge as does living with HIV at any stage of the disease. Whether it is facial wasting, diarrhea, or social stigma, nothing about living with HIV is a picnic.

Paul Kunsberg
San Francisco

Down on 'gym bunnies'

I just visited friends in San Francisco for 11 days during the holidays.

Now living here in Bubbland (Texas), where hate is tolerated by the religious cults of the Southern Baptist and other right-wing groups, it saddens me that gay men in the city are still self-centered. Most of these fucked up individuals are "gym bunnies" who are so absorbed with their own lives and think and as-

sume that they have the right to abuse other gay men.

These gay men want to see that other group of gay men fail in life. To live on the street as hermits and see them die in their own fluids.

San Francisco's gay community is the worst gay community in America. Can you smell the coffee, folks? Worst gay community in America because of all that damn gym bunny bullshit.

There are millions of gay men out there throughout the world, but the city's gym bunnies think and assume that they are it. But fuck-ups, you are just one, so get over your body and your attitude, and when you get older, don't come running to the "other gays." Your attitude and ego trips will haunt you until your death.

Doug Christoff
Dallas, Texas

What is the real agenda?

As the drums beat louder and louder calling out for war against Iraq the reasons for this war are more muddled than ever. The verbiage and the intended goals used to justify this war change almost daily. Initially Bush stated we are going in to disarm Iraq, and then other times he states we are seeking a regime change. While still proclaiming war is not unavoidable, the Bush administration continues to deploy hundreds of thousands of troops in the Gulf region, to join the hundreds of thousands that are already there and engaged in bombing missions against the Iraqi people. However, a report issued last year by our own CIA stated that Saddam Hussein could be dealt with by isolating him and that dropping bombs was not the best strategy.

This administration is riddled with doublespeak. We talk about weapons of mass destruction and how Iraq is possibly on the verge of attaining them. But then another member of the president's "axis of evil," North Korea, admits that it is resuming its development of nuclear weapons and yet we take no actions against it. We talk about Saddam's inhumane treatment of his own citizens, citing how the Kurdish population has been mistreated yet Turkey's treatment of its Kurdish population has been equally horrendous. Turkey however, is a member of NATO and considered an ally and for that reason we are strong-arming senior EEU members to give it the go ahead and allow it to become a part of the EEU. Fortunately for the world, Europeans have higher standards than the U.S. They have, thus far not allowed Turkey to join the EEU, citing its need to improve its human rights policies.

One thing that does remain consistent is this fact: Iraq sits on the second largest oil producing area in the world and when you couple that with a president-select whose heavy-fisted energy policies encourage the further development of fossil fuels and discourage development of alternative energy resources you have the underlying reasons for a war.

U.S. foreign policies are filled with hypocrisy and contribute much to anti-American sentiments around the globe. A war on Iraq would only fan the flames of these sentiments and likely lead to further terrorist activity within our own borders. If war is what this government pushes and the body bags return home, we can only hope that the American public will vent its anger on the actual responsible parties for these acts. That would not be the Iraqis nor Saddam Hussein but rather the Bush administration for waging an unnecessary war for its own agenda.

Vince Pietromartire
Victor Valdiviezo
Out Against the War
San Francisco

Funding source overlooked

I wish to call your attention to an omission, which affects two articles in the January 2 issue of the *Bay Area Reporter*. The articles involved are "2003 brings new approaches to HIV prevention," and "Community groups launch African American AIDS campaign." Unfortunately, neither article mentioned the rather unique funding collaboration that funds these projects.

The initial support for these two projects, in addition to several others, comes from a \$2 million matching grant between Bristol-Myers Squibb Virology and the mayor's office via the San Francisco Department of Public Health.

The grant, which is to be disbursed over a five-year period (1999-2003), resulted in the formation of the Joint Initiative for HIV Prevention and is managed by the AIDS Research Institute of the University of California, San Francisco. The focus of the initiative is to encourage innovative approaches in HIV prevention in San Francisco. The funds and attendant projects, made possible by the initiative, are prioritized through the iterative processes of the San Francisco HIV Prevention Planning Council.

Stephan Oxendine, Grants Coordinator
BMSV/SFDPH/ARI
Joint Initiative for HIV Prevention

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Queer as smoke

by Paula Martinac

Alcohol abuse among LGBT people has garnered a lot of attention in recent years, with many community-run programs now helping people to get and stay sober. Yet there hasn't been a similar focus on smoking cessation and prevention in our community, even though smoking is also a life-threatening addictive behavior that may be more common among queers than heterosexuals.

For years, anecdotal evidence has pointed to the pervasiveness of smoking in the gay community.

Cigarettes frequently accompany drinking, and a lot of lesbian and gay socializing has traditionally taken place in bars, especially in smaller communities without alternative spaces for meeting friends and lovers. Ironically, smoking also goes hand in hand with getting sober. And because alcoholism is often seen as a greater threat to physical and mental health, many 12-steppers continue to smoke long after getting sober.

Studies seem to confirm that smoking is a major problem in our community. An article in the 2001 *American Journal of Preventive Medicine* surveyed the hand-

ful of studies that were done on smoking among gay people from 1987 to 2000. The article acknowledged the difficulty of drawing hard-and-fast conclusions – very few studies have actually included sexuality when collecting data, and even when they have, respondents have sometimes been reluctant to identify as gay. But comparing what figures exist for gay people with those for the general population, researchers found that smoking rates for queer youth and adults seem to be well above national smoking rates – in some locales as much as double.

It's not surprising, then, that there's been a sharp increase in the marketing of cigarettes to gay people in recent years. Indeed, the American Lung Association has uncovered evidence of an R.J. Reynolds "diverse marketing" initiative unbelievably called Project SCUM (Sub-Culture Urban Marketing), aimed at gay people in San Francisco's Castro district. Many gay papers and magazines have felt the need to accept tobacco-related ads, along with liquor and beer ads, because the revenue helps them bring news and information to the lesbian and gay community – a classic Catch-22.

Obviously, smoking is a con-

cern for everyone, not just gay people, because it increases the risk of heart attack, lung cancer, and emphysema. But it may present a different, even larger problem for LGBT people than it does for heterosexuals. Lesbians and gay men, for example, may face either insensitivity or outright homophobia from health-care providers, prompting us to remain closeted with our doctors about our specific health-care issues, like addictive behaviors and the emotional problems that may cause them.

Patricia Dunn of the Gay and Lesbian Medical Association told the *Washington Post*, when it comes to lesbian and gay health matters, "the big problem with the Bush administration is ... that they've been completely silent." Just last fall, Health and Human Services rescinded a promised \$75,000 grant for a lesbian health conference, citing "technical problems" with the application – despite a report under the Clinton administration that listed sexual orientation as one of six factors causing disparities in people's health.

Lesbians may be at even greater risk for smoking-related diseases than gay men.

Lesbians may be at even greater risk for smoking-related diseases than gay men. A study published in 2001 in the *American Journal of Public Health* found that fewer lesbians have health insurance than straight women – who, if married, may be covered under spousal plans – and therefore seem to have less preventive care and seek treatment for illnesses only at more advanced stages.

And the concern isn't just for older dykes. A recent study aimed specifically at college-aged LGBT students found that young lesbian, bisexual, and transgender women are more often smokers than are their gay male counterparts. That's pretty alarming, since smoking-related heart attacks among women in their 30s are on the rise, and health-care providers still often misdiagnose heart disease in women because they're looking for warning signs that occur primarily in men. A woman having a heart attack, for example, may experience upper back pain or lightheadedness instead of the chest pains that men usually encounter.

It's clear, then, that smoking is a problem our community itself needs to tackle – and, at least in the current political climate in Washington, probably alone. As

Already, however, there've been some notable community projects addressing the problem of smoking, like a first-ever LGBT tobacco-control summit in San Francisco and a Gay American Smokeout, both held this past fall. The Lesbian Community Cancer Project in Chicago runs a series of local clinics and workshops to help women kick the habit (with an amusingly titled Web site, www.bitchtoquit.com), a program that could be replicated in other cities.

But LGBT social service providers nationwide will also need to seek the cooperation of gay-run businesses – for example, by encouraging gay bars to host smokefree nights. Bars were, after all, enlisted in the AIDS crisis to make condoms available. In addition, gay publications that accept advertising for cigarettes may be called on by their readers to include free ads for smoking cessation programs. ▼

Paula Martinac is a Lambda Literary Award-winning author of seven books and editor in chief of *Q* Syndicate. She can be reached care of this publication or at PMcolumn@aol.com.



Christine Smith

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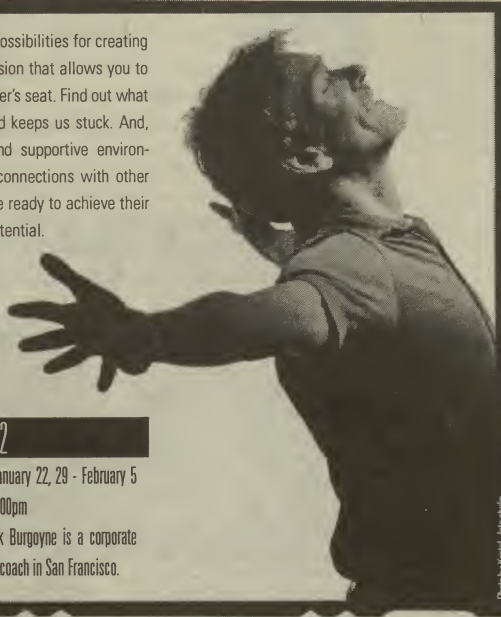
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sf aids foundation

Grand marshal

◀ page 3

has contributed significantly."

And giving a vote to the Pride general membership, said Witherington, is meant to provide the membership with a greater role in the organization, and to boost membership enrollment.

"Members of SF Pride will now have multiple ways in which they are needed in a decision-making capacity," said Witherington. "And anyone can become a member. If anything we hope this provides a strong reason to become a member of SF Pride. Just go to the Web page and sign up."

There are many things currently happening on the SF Pride Web

site, including the recent posting of forms for potential "community partner" organizations, which provide Pride with volunteers in exchange for a share of beverage proceeds.

Also online is a full description of the grand marshal voting policy change.

And finally, nomination forms are available through an easily accessible link. Although voting may be different, the nominations process remains unchanged; all voting bodies will be choosing from the list of nominees suggested by the public, so identify your heroes and submit their names before the deadline.

For nomination forms, rules, and more information, visit www.sfpdride.org. ▼

POLITICS

SF Dems see red as board votes Green

by Wayne Friday

Around City Hall this week there was still plenty of buzz about why an 11-member Board of Supervisors with nine registered Democratic members couldn't get its act together long enough to elect one of their own as the new board president.

Some of Supervisor **Sophie Maxwell's** political allies were subtly denying it, but it appears that the *San Francisco Chronicle's* Matier & Ross column pretty much had it right Sunday when they reported that Maxwell apparently outsmarted herself in the voting, managing to embarrass the local Democratic Party in the process. When four Democratic members of the board voted with maverick Supervisor **Tony Hall** and **Matt Gonzalez** to elect Gonzalez, the lone Green Party member, as its new president, more than one local Democratic official hit the roof in disgust.

How could it happen in this, one of the nation's most overwhelmingly Democratic cities, you ask? Well, after making a few phone calls myself I learned the same thing that the *Chronicle* reported: Maxwell and fellow Supe **Aaron Peskin** both wanted the job, but had an "agreement" (Hall would call this a deal) that after a few rounds of votes (that both knew would result in a stalemate since Peskin and Gonzalez had four votes each and Maxwell had three), Maxwell apparently was supposed to release her three votes (**Bevan Dufty**, **Gavin Newsom**, and her own) with the understanding that they would go to fellow Democrat Peskin, thus giving him the presidency. Before the day of the voting, however, Maxwell started to believe she actually had a chance to get the post herself if she held out long enough and reportedly changed her mind on the arrangement that she supposedly had with Peskin and after six rounds of voting, she was sitting tough.

After a half dozen votes, Peskin grew irritated and released his four votes (**Tom Ammiano**, **Fiona Ma**, **Jake McGoldrick**, and his own). Two of them, Ma and Ammiano, voted for Maxwell, giving her five votes, but the other two, McGoldrick and Peskin, voted for Green Party member Gonzalez, handing him the minimum six votes he needed to win the job. So much for having a Democrat heading the non-partisan Board of Supervisors in Democratic San Francisco.

Actually, it is my understanding that the agreement Peskin and Maxwell had was that if either of them dropped out they would then vote for the remaining one in the race, not for Gonzalez. At any rate, the plan obviously backfired and Gonzalez, probably the brightest of the lot, but still the lone Greenie among the 11 members, ended up as the board president. An embarrassment to the local Democratic Party to be sure, but not at all the worst thing for city government, in that Gonzalez is one bright guy — he'd be better

off as a judge, however, and I know for a fact he's not happy on the boring board and wants to get back to the legal profession.

Does Gonzalez as board president mean that the city is going to hell in a hand basket and will end up as a hotbed for Green Party politics? Hardly. It does, however, probably mean that the chair of the local Democratic Party should probably hang it up and hand over the job to someone who can organize the party, but then again wasn't it Will Rogers who said he wasn't a member of any organized party in that he was a Democrat? Never could that be more obvious than in the recent Board of Supes election process.

Race for mayor

With Treasurer **Susan Leal's** high-profile entry into the race for mayor last week there are now four big-name candidates

in the contest to replace outgoing Mayor **Willie Brown**. Most political observers would likely agree that this race is currently Gavin Newsom's to lose, but **Angela Alioto** appears ready to lock up the support of the

city's sometimes influential labor community (ask **Harry Britt** and **Eileen Hansen** just how much that support means) and Alioto will probably soon have the endorsement of Supervisors **Matt Gonzales** and **Gerardo Sandoval**, so she could end up as the ultimate candidate of the city's liberal left, particularly, if as some are quietly predicting, Supervisor **Tom Ammiano**, who's been on the losing side of numerous political battles recently, eventually sees the writing on the wall and drops out of the race altogether.

In that case, Ammiano would likely endorse Alioto, as would probably Board of Equalization member **Carole Migden**. Toss in the feckless Milk Club (but when's the last time they had a winner?) and the massive effort to stop Newsom would be well under way with Alioto heading the march. Just musing here, folks, but I'm betting that as we get six or eight months into this race, there are three major candidates still standing — Newsom, Leal, and Alioto. With the possibility of instant runoff voting who knows what could happen, but more and more of those whose judgment I respect are telling me that Leal is the one to watch in that event. Leal, 53, is an attorney in her second term as treasurer, was appointed to the Board of Supes in 1993, is a political moderate with a lot of friends, and is a very respected lesbian Latina who has become a most astute politician. And remember, you read it here first.

Politics and people

Deputy City Attorney **Kamala Harris**, also one of the brightest people on the local political scene, is picking up important endorsements in her race for district attorney.

If county Democratic Chair **Jane Morrison** and some of the others want a lesson on how to become a power within the party they need look no further than

last Saturday's 13th Assembly District Democratic Party caucus held at the State Building where Assemblyman **Mark Leno** (D-San Francisco) and his supporters pulled out nearly 300 of the party faithful to elect a slate of 12 delegates (six women, six men) to the upcoming state Demo convention in Sacramento. Leno's slate easily won the 12 seats and even state party chair **Art Torres**, a resident of the 13th District, was impressed with the turnout, telling me he understood it was the largest of any district caucus in the state, making it clear that Leno is not only a party leader to be dealt with in the city but around the state as well.

One question that keeps popping up about the runoff last month for supervisor in District 8 where Bevan Dufty bested Eileen Hansen is whether the results signal a shift in the San Francisco political landscape away from the far left. There are, in my opinion, three major reasons that Dufty defeated Hansen in that election. Dufty, was, in my opinion, the better candidate, and clearly ran the best campaign; Hansen's constant bashing of Willie Brown, hoping to link Dufty to the mayor, just didn't work; and Dufty was in favor of Proposition N (Gavin Newsom's Care Not Cash initiative) which passed in November in the district with 60 percent approval, while Hansen was a strong and vocal opponent of the plan. Still, could San Francisco be shifting somewhat back to a more moderate position politically? Possibly.

New York City will host next year's GOP nominating convention in Madison Square Garden, August 30-September 2, while Democrats will nominate their candidate in Boston earlier that year beginning July 26.

One reader noted that the Bush White House will counter the recent **Trent Lott** race issue flap by dropping Vice President **Dick Cheney** next year and replacing him with National Security Adviser **Condoleezza Rice**; and that's an interesting thought.

And while the *San Francisco Examiner's* **Warren Hinckle**, an old and dear friend, is surely one of the city's more interesting writers, I tried, but couldn't determine that, as Hinckle wrote, Representative **Nancy Pelosi** was busy on the phone to S.F. supervisors the day they elected Matt Gonzalez board president — gotta believe that Pelosi, the most powerful woman on Capitol Hill, had a few more important things on her plate that day.

There is growing talk about a possible entry by **Art Agnos** into the contest to replace term-out state Senator **John Burton** (D-San Francisco) next year, setting up a possible Democratic Party dogfight between Agnos, Carole Migden and Marin Assemblyman **Joe Nation**.

On a personal note, I want to make special mention of the passing of a longtime friend, David Smith Fox and to offer personal thoughts to **Frederick Hobson** on the loss of his close friend, Alex Fruge. Keep smiling.

And how was your week? ▼

Got a political tip? E-mail WayneFridaySF@aol.com.



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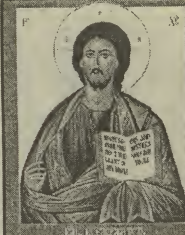
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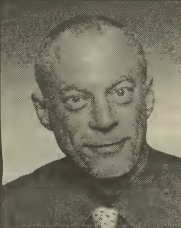
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Who were Paul Verlaine and Arthur Rimbaud?

by Liz Highleyman

January 8, 1896 (107 years ago this month): French poet Paul Verlaine dies in Paris.

Two of the most important figures in modern poetry, Paul Verlaine and Arthur Rimbaud, were 19th century lovers whose lives fueled by abstinence and adventure have made them icons among queer and heterosexual counterculturalists alike. The lives of the pair, which included a two-year romance, embodied Rimbaud's belief that poets should become visionaries through intense experience leading to the "derangement of all the senses."

Paul Verlaine was born in Metz, France, in 1844. The son of an army captain, he received his education in Paris. He studied law, but gave it up and entered the civil service. In 1870 he married Mathilde Mauté, a beautiful and wealthy young woman he did not find intellectually compatible. By 1871 Verlaine had become a poet of some renown within Parisian literary circles.

Arthur Rimbaud, 10 years Verlaine's junior, was born in Charleville, France, in 1854. Also the son of an army officer, he was raised by his stern mother after his father deserted the family when he was a boy. Rimbaud excelled in school and was regarded as a prodigy; his poetry was first published when he was 15. Bored with small-town life and driven by a thirst for adventure, Rimbaud ran away from home in 1870 during the Franco-Prussian War and lived as a vagabond.

In 1871, 16-year-old Rimbaud sent a selection of his poems (including his most famous work, "The Drunken Boat") to Verlaine, who was so impressed he paid the young man's way to Paris. There the two embarked on a stormy relationship that scandalized the bourgeois literati. Rimbaud was crude and arrogant, given to drug use and public outbursts. Verlaine frequently abandoned his wife to spend time with Rimbaud. He had a fondness for absinthe and was often drunk. When inebriated he was abusive toward Mathilde, but when sober he regretted his behavior and insisted he loved her.

Verlaine and Rimbaud traveled around France, Belgium, and England, settling for a time in



Arthur Rimbaud in 1870

London. In 1873, tired of Rimbaud's insults and bouts of meanness, Verlaine abandoned him in London and fled to Brussels. Peniless, Rimbaud begged Verlaine to take him back in a series of letters. "Do you think that your life will be happier with other people than it was with me?" he wrote. "It is only with me that you can be free."

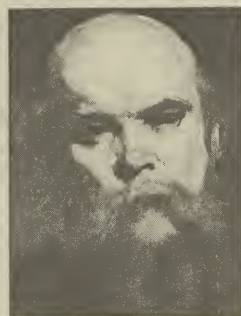
Together again in Brussels in the summer of that year, Verlaine shot Rimbaud in the wrist following a drunken argument.

During his trial for the shooting, Verlaine was examined by court physicians who pronounced that he "bears on his person the signs of active and passive pederastic habits." Verlaine spent two years in prison, where he reclaimed the Catholic faith of his youth. In prison he wrote *Songs without Words* about his relationship with Rimbaud. "Here are fruits, flowers, leave, and branches," he wrote. "And here is my heart, which beats only for you." The two men met again in Germany after Verlaine's release in 1875, but never rekindled their relationship.

Verlaine, by now divorced, embarked on a life marked by periods of drunkenness and debauchery alternating with remorse and repentance. He taught French and English for a time and made unsuccessful attempts at farming. He became involved with a student, Lucien Létiinois, with whom he lived and traveled. Suffering from many ailments, Verlaine spent an increasing amount of time in the hospital in his later years, dying in Paris in January 1896.

After parting ways with Verlaine, Rimbaud returned to his family's farm and finished writing *A Season in Hell*, based on his time in Paris. But by the time he

was 20, Rimbaud had stopped writing. Still seeking new experiences, he traveled throughout Europe. He joined the Dutch army in 1876, but deserted in Indonesia. For 10 years, until 1890, Rimbaud lived in Abyssinia (now Ethiopia) and Aden (now part of Yemen), working as a trader and gunrunner. He developed cancer of the knee that required ampu-



Paul Verlaine in 1891

tation of his right leg and died in Marseille in November 1891.

As originators of the Symbolist school of poetry, which focused on the imagery rather than the concrete meaning of words, Verlaine and Rimbaud greatly influenced modern literature. Although commonly thought to be the less talented of the two, Verlaine had become a celebrated poet by the time of his death, and thousands joined his funeral procession. Rimbaud — who André Breton called the "God of Adolescence" — was not famous during his lifetime, but later came to be regarded as a godfather of Beat poets and punk rockers, inspiring artists such as Henry Miller, Bob Dylan, Jim Morrison, and Patti Smith. ▼

Liz Highleyman is a freelance journalist and editor who has written widely on health, sexuality, and politics. She can be reached care of this publication or at POcolumn@aol.com.

Suggested reading

Lepelletier, Edmond. 1993. *Paul Verlaine: His Life - His Work*. Translated by E.M. Lang (AMS Press).

Steinmetz, Jean-Luc. 2001. *Arthur Rimbaud: Presence of an Enigma*. Translated by Jon Graham (Welcome Rain).

A red and gold bummer



Members of Club Rendez-Vous' 49er Club accept their team's fate and hope for better next season following the 49ers' 31-6 humiliation against the Tampa Bay Buccaneers in the NFC playoffs Sunday, January 12. The 49er Club revs up during football season at the bar.

COMMUNITY NEWS

Girlyphobe

by Jane Warner

Muni underground, Castro station, January 6, 8 p.m.: Two women walking northbound on Castro past A.G. Ferrari's were suddenly approached by a man who, for no apparent reason, started yelling at them, "Why don't you go to your own neighborhood? This is the Castro, you bitches." The women, who were startled, yelled back at the man, defending their right to be in the neighborhood. A heated argument ensued and the man suddenly punched one of the women in the mouth, splitting her lip. The women ran toward Walgreens where they met two of their friends and told them what happened. Angry, the group decided to look for the suspect. As they checked the Muni underground, the saw the man standing on a platform waiting for a train. The four jumped the turnstile and surrounded the man, kicking and hitting him with an orange construction cone. The man fell to the ground and curled up into a ball to protect himself. A security guard intervened and the group ran up the stairs toward Harvey Milk Plaza. Responding officers found them in front of Diesel clothing store. The group, ages 20 to 22, were taken to Mis-

sion Station and booked for conspiracy, aggravated assault, and burglary for entering a building with intent to commit a crime. The man was taken to Davies Medical Center via ambulance where he was given stitches for a deep gash in his forehead. Officers wrote him a citation for battery.

High times

Typhoon Cafe, 2200 Market Street, January 11, 8:31 a.m.: A man sitting on the steps of the Stop AIDS Project looked across the street and saw another man standing inside the Typhoon Cafe's garbage dumpster. After awhile, the man got out of the trash container, climbed a wooden fence, and then hoisted himself up onto the roof of the restaurant, which was closed for business. Across the street, the observant man called 911 on his cell phone and watched as the suspect tried to pry open the restaurant's skylight. Unsuccessful, the suspect climbed down. Responding police found him loitering in the parking lot. Asked what he was doing on the restaurant's roof, the suspect replied, "I was looking for my tennis ball." A search of the suspect discovered 13 hypodermic needles, a plastic bag containing a white substance believed to be methamphetamine, and a check to a storage company in

someone else's name. The suspect was also found to be on active felony probation for grand theft. The 33-year-old man was arrested for attempted burglary, possession of stolen property, possession of narcotics, and probation violation.

Speed racer

1900 Market Street, January 11, 12:19 a.m.: An officer on routine patrol observed a man riding his bicycle on the sidewalk, a violation of San Francisco's traffic code. The officer effected a traffic stop at the intersection of Laguna and Market. A computer check discovered the bicyclist had two outstanding warrants out of Oakland totaling \$35,000 in bail. Placing the man under arrest, the officer asked if the suspect had any sharp objects which might injure him as he searched his pockets. "No," replied the man, "but I do have a gram of speed under my sweater." A search of his clothing recovered a plastic bag which contained a white substance believed to be methamphetamine. Inside the man's fanny pack were two glass pipes. The 33-year-old man was taken to Mission Station and booked for possession of narcotics, possession of drug paraphernalia, two warrants, and riding a bicycle on the sidewalk. ▼

The San Francisco Patrol Special Police, which exclusively serves the Castro District, can be reached at (415) 559-9955.



Alleged Araujo killers' hearing to begin soon

by Joe Dignan

The preliminary hearing for the four defendants in the killing of transgender teenager Eddie "Gwen" Araujo, is set for January 29-31 and is expected to begin on schedule, said Alameda County Deputy District attorney Connie Campbell.

A judge in the case fixed bail for Michael Magidson at \$1.2 million at a hearing on Wednesday, January 8, but as of press time Magidson had not exercised his bail option and was still in custody at Santa Rita Prison Farm. At the bail hearing, Magidson's attorney doubted his parents would be able to raise sufficient collateral for the bond.

Magidson, 22, Jose Merel, 23, Jason Cazares, 22, and Jaron Nabors, 19, are all charged with murder in the brutal slaying of Araujo, 17, at a house party in Newark, California, on October 3. Prosecutors charge that the four beat Araujo, who identified as a woman, after they discovered that s/he was biologically male. The four then allegedly killed Araujo by hanging him/her from the rafters of the house's garage and then drove the body to a remote campground, east of Placerville in the Sierra, where they, prosecutors say, buried it in a shallow grave.

All four are also charged with a hate crime. All four have pleaded not guilty.

None of the other defendants have asked the court to set bail amounts and are being held in jail.

During Magidson's hearing, a few details about the case came

out.

Campbell told the court that Magidson was the first to strike Araujo and was seen with his hands around Araujo's neck.

Campbell, in her argument against granting bail, also told the court that Magidson was potentially violent, citing a fight on a Santa Rita prison bus in which Magidson was allegedly involved. Campbell later told the *Bay Area Reporter* that, "Arguably he was jumped on the bus and he fought back."

The judge found that Magidson was not a threat to the community, and was therefore eligible for bail.

As a condition of bail, Magidson's attorney, Michael Thorman, offered that his client would attend an alcohol rehabilitation facility in Berkeley.

The four defendants could face penalties of up to life in prison if convicted of the crime, but, according to prosecutors, the killing does not meet the "special circumstances" required to make it a death penalty case.

Those special circumstances include lying in wait, multiple murders, and murders committed during the commission of another crime.

Judges are required to consider bail for defendants in non-death penalty cases.

The killing, and the Newark community's reaction to it, have provoked many protests. Gay and transgender rights activists point to a strong current of homophobia in the small East Bay community of 53,000.

Jurors for the case will be selected from throughout Alameda County. ▼

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Don't get me wrong, I'm really glad to be alive, but

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I don't care how good the sex is or how hot the guy is, nothing is worth what I'm going through now.

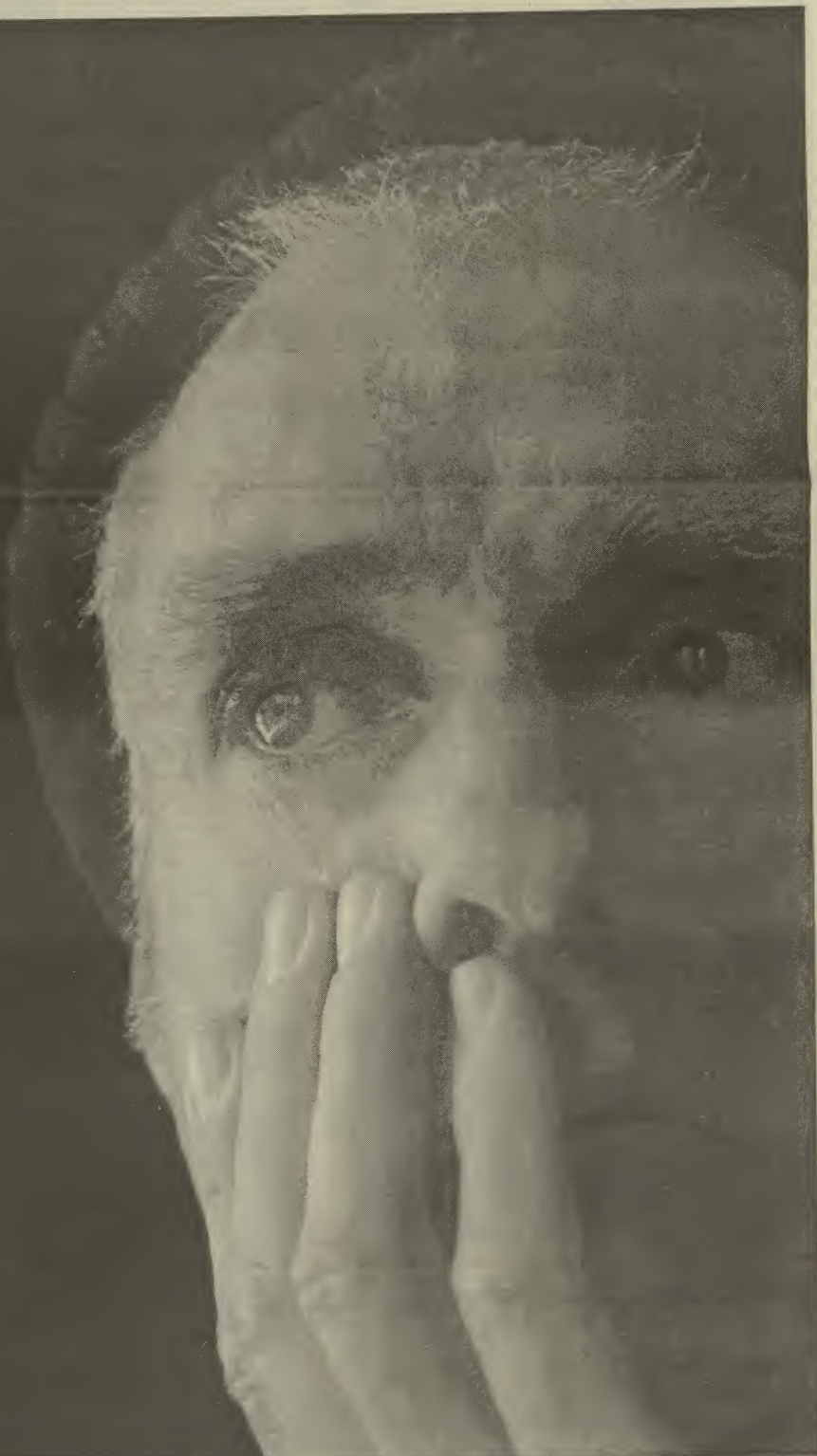
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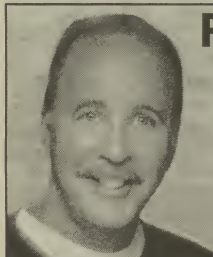
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City looks to close loophole in housing program

by Matthew S. Bajko

Attempting to lighten their financial burden, partners Brian Basinger and James Nikolay applied last year for Section 8 vouchers to help pay their rent. Both men are HIV-positive, and with their health failing them, having the extra cash each month would help pay for medical expenses.

"My boyfriend and I currently pay 85 percent of our disability payments just toward rent," said Basinger. "More than just squeaking by, this will provide us some financial relief that we can pay toward food and health insurance premiums. And quite frankly, to help us save up for our funerals."

The couple, who are both 36 and became domestic partners last summer, qualified for the Section 8 voucher in September. Yet after being accepted for the federal housing supplement program, Basinger realized there was a catch. Landlords who accept the Section 8 voucher are allowed to raise a person's rent, even if that person lives in a rent-controlled apartment.

If the landlord opts out of the Section 8 program, then the tenant is faced with paying the higher rent or eviction. By taking the Section 8 voucher, Basinger and his partner faced the potential risk of becoming homeless.

"The way the rent control ordinance is currently written, if my



Brian Basinger, left, and James Nikolay.

landlord were to raise my rent by 50 percent and then withdraw from the Section 8 program, I would be stuck with the higher rent. This rent would exceed our combined disability income. As a protected tenant, the inability to pay rent is the only grounds she has for eviction," explained Basinger.

The first employee hired at Positive Resource Center, Basinger left around 1995 to work for Catholic Charities and work on HOPWA, the Housing Opportunities for People With AIDS program.

"It's ironic. Here I was trying to open up housing opportunities for people with AIDS, and here seven years later, I find myself one of those persons with AIDS in

need of housing opportunities," said Basinger.

Now, Basinger is fighting to have the city close this loophole in its rent control ordinance. He approached Supervisor Tom Ammiano to enlist his help in crafting an ordinance to require landlords who do opt out of the Section 8 program to return tenants' rents to their original rent-controlled rate.

"I need to get a loophole in the rent control ordinance amended to take into consideration the needs of protected tenants such as myself. We should be able to exercise rental assistance for disabled people without opening ourselves to the very real threat of landlords trying to exploit the law to get

page 19 ►

Big antiwar march Sat.

by Liz Highleyman

Antiwar activists in San Francisco, Washington, D.C., and other cities in the U.S. and around the world will gather Saturday, January 18 for marches and rallies protesting an impending war in Iraq.

In San Francisco, Saturday's march will take place at 11 a.m., leaving from Justin Herman Plaza on the Embarcadero and proceeding to Civic Center Plaza for a rally starting at 1 p.m. An LGBT contingent will meet at the corner of Drumm and Market streets; queer-marchers are asked to wear lavender.

The march comes soon after the National Gay and Lesbian Task Force announced it had joined a progressive antiwar coalition known as "Keep America Safe: Win Without War." The Lavender Green Caucus, the International Gay and Lesbian Human Rights Commission, and Pride at Work have also taken a stand against unilateral U.S. military action in Iraq.

The Human Rights Campaign has said that it will not take a position, and a spokesperson for the Log Cabin Republicans stated,

"We certainly support the president in his war on terror."

In the Bay Area, queer groups opposing war in Iraq include the Out Against the War Coalition, the Harvey Milk LGBT Democratic Club, and Lesbian and Gay Insurgents. San Francisco Supervisor Tom Ammiano, Berkeley City Council member Kriss Worthington, and state Assemblyman Mark Leno (D-San Francisco) have spoken against military action at recent antiwar rallies.

While most antiwar activists oppose Saddam Hussein, they maintain that war will have a negative impact both in Iraq and in the U.S.

"War will arouse more animosity toward our country and possibly provoke more terrorist attacks," said longtime activist Tommi Avicoli Mecca. "For queers the choice is obvious - we must oppose this war."

Activists also fear that diversion of money for military expenditures will cripple domestic programs. According to Out Against the War, "In our own community, this billion-dollar war will drain precious resources from everything from fighting AIDS to money to support queer youth programs; outside our communi-

ty it will drain funds for all social services, education, and health research."

In addition, queer progressives oppose the increasing curtailment of civil liberties, most recently the mandatory registration of Arab and Muslim men. "Since September 11 the Bush administration has used every excuse possible to clamp down on civil rights," Avicoli Mecca stated. "War could bring even more repressive measures, all in the name of national security."

"This war will impose human and economic costs on our country and the world, but perhaps the most significant impact it will have is on our psyches," said Kevin Weaver of Out Against the War. "It is likely that there will be blowback against those of us who defy the sexual and gender norms with which the military indoctrinates its soldiers."

The timing of possible military action in Iraq remains uncertain, but most commentators believe President Bush is likely to announce his intentions later this month during his State of the Union address, which will take place after the latest report from United Nations weapons inspectors in Iraq has been submitted.

Antiwar organizers have called on protesters to convene in downtown San Francisco at Powell and Market streets at 5 p.m. on the day military action begins. ▼

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The next Out Against the War meeting is January 25 at 4 p.m., at 427 South Van Ness.

COMMUNITY NEWS

Ukiah gay man wins settlement

by Zak Szymanski

Leave it to the self-described village queer to fight back against homophobia and secure law enforcement sensitivity training, a letter of apology, and even local road repair in the process.

Mark Tosca, a former San Francisco resident now living in Ukiah, California, received such a settlement for his lawsuit against Mendocino County alleging what he describes as "a gay witch-hunt that went off the deep end," or a "very bad Joan Crawford movie."

His lawsuit contended that a false claim of sexual assault against him by an employee sparked a series of homophobic actions, including his false arrest and intentional infliction of emotional distress at the hands of law enforcement. Apparently, Mendocino County agreed, because the case was settled, although with no admission of wrongdoing, on November 7, 2002.

"The queer was not going to run; the queer was going to take

them head-on," Tosca told the *Bay Area Reporter*. "They have learned their lesson. People aren't going to tolerate that kind of behavior."

The story begins in 1998, when Tosca, who is disabled, reportedly interviewed a local man for a ranch hand position. According to Tosca, who lives on a 527-acre ranch, it is customary for him to hire home improvement workers, some of whom live on his premises. But before he hires anyone, he makes two things clear: the ranch belongs to him and his late domestic partner, who died of AIDS in 1993, and Tosca himself is HIV-positive.

"I make all the workers aware of the domestic partner certificate on the wall, and I have to tell everybody that I have AIDS," Tosca explained. "In case they have a problem with it, and they don't want to work here. I cannot have somebody working here afraid of being contaminated."

It is a practice, said Tosca, he adopted once he moved from San Francisco to Ukiah, a "community that is in a time warp." Another such practice includes tape recording all of his telephone conversa-

tions; in a small town with a conservative mentality, he said, he is often perceived as "the village queer" who may be easy to swindle. He informs all of his callers that his phone calls are recorded, he said.

The particular man who answered his ad more than four years ago, said Tosca, at first seemed uncomfortable with Tosca's disclosure. But he returned the next day, said Tosca, and "he came on to me. Unbeknownst to me, he had mentioned to a co-worker he was going to try to hustle me. So it was all planned."

Tosca and the worker reportedly engaged in consensual oral sex, but when the man became uncomfortable and wanted to stop, Tosca made the man leave his premises, for fear of a homosexual-panic style violent reaction. Tosca then received a phone call from the sheriff's department at 1:30 in the morning, reporting that he had been accused of sexually assaulting a man in his bed.

After contacting his lawyer, who told him not to go to the sheriff's office, Tosca said he soon received a phone call from a man

pretending to answer his ad for work. The man was a decoy, and when Tosca went into town to meet him, he said, he was surrounded by six officers and ordered to his knees at gun point, then told he was under arrest for "oral copulation."

His home was then searched, he said, based on a warrant issued that accused him of child molestation "even though there was no child; the man was 31 years old."

Officers found his adult male porn collection and photographed it, he said, next to his AIDS medication. They also allegedly took his tapes of phone conversations. Having no evidence of sexual assault, said Tosca, they booked him on charges of wire tapping.

"Everyone in the western hemisphere knows my phone is tapped," said Tosca. Those charges were later dismissed in court.

But the damage was done, said

Tosca, who told the B.A.R. that he spent \$250,000 fighting the charges and pursuing his own lawsuit.

The settlement papers, sent by Tosca to the B.A.R., stipulate that the Mendocino County Sheriff's Department shall institute cultural diversity training that includes relationships with disabled people, gays, and lesbians. The law enforcement officials involved in Tosca's arrest and investigation were required to sign a letter of regret. And the seven-mile mountain road that leads to his residence shall be graded and repaired by the county.

The Mendocino County counsel did not return phone calls from the B.A.R. seeking comment. The case, *Mark Tosca v. County of Mendocino, et al.*, was filed in U.S. District Court, Northern District, on October 17, 2000. The case number is C003836. ▼

State budget cuts AIDS funding

by Joe Dignan

Governor Gray Davis's new draft budget for California, announced Friday, January 10, includes substantial reductions in HIV/AIDS funding, but not to the same extent as other state programs.

The budget, which overall anticipates a \$34.6 billion gap in the next 18 months and reduces the state's general fund expenditures by nearly 20 percent, makes major cuts in education and other state programs. Under the plan, state HIV/AIDS programs will be cut by \$9 million from \$892 million to \$883 million, approximately 2 percent.

"The governor's budget preserves most of the direct services for HIV that had been funded by the state," said Monique Zmuda, San Francisco's deputy controller and an expert on public health funding.

The budget includes an \$8 million increase in funding for ADAP, the state and federal government's \$193.6 million AIDS medication subsidy program, which advocates had identified during early budget negotiations in December as California's most important AIDS program. The service provides AIDS medications to Californians who cannot afford them.

But that increase will be largely paid for by requiring poorer patients to make co-payments for the drugs they receive, by lowering

the co-payment threshold from 400 percent of the federal government's poverty level to 200 percent. That change is expected to raise more than \$7 million.

According to the San Francisco AIDS Foundation, the new co-payment requirements could end up costing some people as much as \$3,600 per year, depending on the number of prescriptions filled each month.

However, AIDS advocates at both the Los Angeles Gay and Lesbian Center and at SFAF said that the funding increase will fail to cover the expanding program. SFAF's Fred Dillon thinks the program will need as much as another \$32 million next year to cover expanding enrollment and increasing drug prices, including the new class of injectable AIDS drugs called T-20.

Eric Bauman, a special assistant to the governor, predicted in December that the program would need another \$16 million

to remain fully funded.

If the ADAP program's budget passes the Legislature as written, the state may be forced to restrict new enrollment and establish a waiting list for the program, remove certain expensive drugs from the formulary, or put a cap on expenditures per client as other states have done.

Any of these options, according to the L.A. Gay and Lesbian Center's Joshua Bobrowski, would mean "serious harm" to the center's clients. Bauman admitted that it is possible that many patients may be forced to choose between paying rent, buying food, or making co-payments for drugs.

"But we're trying to figure out how to keep as many people healthy in the face of a \$35 billion deficit," Bauman said.

The governor's budget also cuts state-funded AIDS education and prevention programs by \$1.25

page 19 ►

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When lesbians attack

by Esther Zinn

I kiss my girlfriend because she gets off on it, not because you do. Oh, and you know who you are. You're a perverse, straight man with a Kodak disposable camera and a strong will to see two girls kiss.

"Can I take a picture?" you ask. "It's always been my fantasy to be with two women at the same time!" you say.

"Would you mind describing to me in elaborate detail how do two women have sex?" you say.

There are at least five of you who approach me and my girl-

friend while walking down the street on a date. I'm sure you have a base of operations, an H.Q. if you will. There, hundreds of you hover over dimly lit computer monitors and jot down notes inconspicuously. You dash to a strategic table showcasing two Lego figurines that resemble me and my girlfriend and the floor plan of the Italian restaurant in which we are dining. You select five of the most persistent, obnoxious men in your ranks and deploy them for immediate interception.

Every other lesbian or bi girl I've discussed this with all agree that they have the same problem. We simply cannot go on a date

with another girl in public without being lewdly propositioned or being made the target of objectified speculation. If I received five cents for every time a straight man asked me and my girlfriend to be in a threesome with him, I could make a long distance phone call to China for 30 minutes.

After much thought, I have pinpointed the source of misery for woman-lovers worldwide; it is clearly, without a doubt, the soft-core porn video series *Girls Gone Wild*.

For those of you who are not familiar with the *Girls Gone Wild* video series, I'll give you a brief primer. This video series captures the zany antics of straight, college-aged women making out with their girlfriends after having just one too many beers. Each time they kiss or touch each other, it appears artificial, void of passion, that they are doing this solely for exhibition purposes. *Girls Gone Wild* has largely contributed to the term, LUG or Lesbians Until Graduation. This refers to young women who experiment in their college years and somehow "realize" that their emotions were a passing whimsy or part of a trend.

This ideology trivializes genuine interactions between college-aged lesbian and bisexual girls, forcing our affection for one another to appeal tacky and artificial, aiming to please voyeurs. It eroticizes our relationships with each other, robbing us of the privilege of

anonymity typically awarded to straight couples. I envy the fact that a man can walk down the street in peace holding hands with his girlfriend and that nobody walks up to him and asks him if he can kiss his girlfriend for a camera. It has gotten to the point where I have considered shaving my head and going extremely butch, so that perhaps other men will mistake me for a man and leave me and my girlfriend alone.

To be treated as an exhibition is both humiliating and irritating. I retaliated against an offender once, asking him why, in his right mind, he would believe that two women on a date could possibly desire him to be involved. He said, "But that's the way it is in all of the porns I watch! Why would you want to have sex with a dildo when you could have the real thing?" I told him it wasn't about that. That it was about emotion, a connection with my girlfriend, the way her laughter sets my heart drumming and the way she has such soft skin. He proceeded to tell me that I was disgusting and perverted.

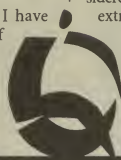
In response to the exhibitionism of *Girls Gone Wild* and the term LUG, I am tempted to make a video series entitled, *When Lesbians Attack*. The video series shall be informally shot with a home video camera and will feature young LFL or Lesbians For Life making out in everyday places, such as public transit stops or park

benches. The LFLs will be provided with an exotic, extensive selection of weaponry to retaliate against lecherous encroachers that proposition them. The video will feature 60 minutes of gorgeous college-aged lesbians bludgeoning persistent offenders with iron maces, rat-tan canes, and shurikens.

I will start accepting applicants immediately. ▼

Esther Zinn is a 20-year-old lesbian (for life) attending the University of San Francisco. She is the first-place winner of San Joaquin's Red Ribbon Essay Contest, 1998. Her poetry has been featured in the 2000 and 2001 editions of the *Ignatian Literary* magazine. She is currently working on a collection of comedic lesbian short stories entitled, *The Adventures of the Bionic Femme* and occasionally performs at slams under that pseudonym.

To find out about writing a future "Generation Q" column, please e-mail Ned the red@ yahoo.com. All lesbian, bisexual, gay, transgender, intersex, queer, and questioning people age 25 and under are welcome to join the group of writers. No experience is required. All that is required is a different experience and the will to tell it. Because of the age of some of the writers or the fact that they may not be out to their families or face other circumstances, the authors of this column may only be identified by their first names.



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OBITUARIES

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization — and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Frank Patrick Araujo III 1971-2003



Frank, known to friends as Tug, passed from our world on the first day of the New Year.

Born in Vallejo, the only child of Frank Sr. and Florence Almgren Araujo. Tug graduated from Martin Luther King Jr. High School in Davis and attended Sacramento State College. He later moved to the Bay Area with hopes to fulfill his dreams.

He possessed a kind-hearted and generous nature. His loves were music, art and cooking. Also, he was involved with the San Francisco Radical Faeries.

Tug was deeply heart-broken by the death of his dear mother in 1984 and he traveled a long journey, taking many turns battling addiction.

He was loved and will be missed by his father Frank Sr., family and the friends who stood alongside him in his short yet full life.

His remains will be cremated along with a photo his mother.

Thomas Alan Arsenault



Thomas Alan Arsenault, 45, of Palm Springs, died January 4, 2003 of liver disease. He will be deeply missed. Tom was born December 28, 1957 in Gardner, Massachusetts. A man of many talents, Tom was a model in his younger days. Later, he was a waiter and bartender to some of the finest families in San Francisco before his retirement in 1995.

He is survived by his partner, Steven A. Brown, of Palm Springs, his mother Lorraine, of Gardner, Massachusetts, his father, Joseph, of Sarasota, Florida, his brother, Michael, of Gardner, and his sister, Gail, of Holiday, Florida.

As Tom wished, his remains will be cremated and the ashes scattered in San Francisco. There will be a memorial service on February 8th in Palm Springs for family and friends. The family suggests donations be given to your children.

John Caravantes 1957 — 2003



John Francis Caravantes, born 23 October 1957, passed away suddenly and peacefully of AIDS-related causes on 5 January 2003 at his home in South San Francisco.

Preceded in death by his father Gilbert, he is survived by his mother

Celina, siblings Reta and Gil, his faithful dog Lady, and many friends in the Bay Area, around the country and abroad, including the staff of Clinica Esperanza where he was long known as "family."

John studied marine biology at UCSC and could identify a marine invertebrate at 20 paces — the stranger, the better. He was an excellent cabinet-maker and chef, Ryan White CARE Act and Human Resources and Services Administration grant reviewer, former Rubberman, and, as "Father Joan," the last known Lesbian minister.

John was an adventurous world traveler known for his vast collection of Hawaiian shirts. He had a wonderful sense of humor, was a vivacious raconteur and entertainer, and will be greatly missed by all who shared his life.

A celebration of John's life, the "John Caravantes Memorial Soirée Wake and Bake," will be Saturday 1 February, 1-4 p.m., at the County Fair Building (aka Hall of Flowers), 9th Ave. at Lincoln Way, Golden Gate Park. Please bring hors d'oeuvres, desserts, or drinks to share. Please also bring funny hats, feather boas, and pearls.

For information and to coordinate food planning, please call Steve at 415-564-1234.

Tax-deductible donations in John's memory may be made to Clinica Esperanza, Mission Neighborhood Health Center, 240 Shotwell St., San Francisco 94110.

Franklin D. Clark July 25, 1958 — January 6, 2003



Frank Clark passed away on January 6, 2003 from complications of AIDS, after a happy and adventuresome life. Although not a native of San Francisco, Frank spent most of his life here enjoying life to its fullest.

Frank always found fun things to do:

hanging out at bars and clubs like My Place (his "Cheers"), tweaking his many computers, teaching his pet bird new tricks, and partying early and often with his many friends. When friends needed help, Frank was always the first one there. No one loved people or life more than he.

Frank was one of the longest surviving people with AIDS in the City.

He is survived by his partner Larry Martin, his grandmother Molly Clark, his mother Barbara Lindelof, his dad Frank Clark, his sisters Kim Clark, Crystal Madeiras, Helen Lewis, Karen Smith, and Karen Clark, his brother Carl Clark, his Aunts Hazel Davis, Corina, Barbara Spratling, and his cousins Mike Spratling and Taya Clark.

"You will always live in my heart, butterfly!" — Larry Martin.

Tug (aka Violet)

Tug aka Violet Plague aka Violet Fudge aka Piewacket and almost never to his face known as Frank Araujo the Third. Born June 6 1971, left us on January 1, 2003. Violet was known to many



people as many things. He had a deep caring and love of life to a fault. He spent much of his time in the darker elements of reality, but was also one of the most warm and light-filled people. Someone once

said about Violet if he would ever harness his mind for a purpose, we should all watch out. We are not sure if we love to hate him or hate to love him. Perhaps a bit of both. It is impossible to be simply ambivalent about Violet. His wit, sense of wonder and dark humor will be deeply missed by his Radical Faerie Friends. He is survived by his Father Frank Araujo Jr., his step mother Mary and a host of brotherister Faerie Beings. A celebration of his life will be held on January 19, with a gathering at 3:30 p.m. and services starting promptly at 4:20 p.m. For more information, call 621-6899. In place of flowers it is asked that you give spare change to a homeless youth in the Castro.

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AHP needs volunteers, announces workshop

by Zak Szymanski

Got an extra 10 hours or so per month on your hands? Looking to do something to benefit your community? The AIDS Health Project of the University of California, San Francisco needs volunteers to facilitate peer-led support groups for both HIV-positive people and those who are uninfected or untested.

Peer group facilitators include mental health professionals as well as people with no mental health background; all volunteers should

have a basic understanding of, and sensitivity to, HIV/AIDS issues and the value of group support.

Those interested in the volunteer positions must commit 10-12 hours per month and must attend a weekend-long training February 7-9. For more information, call (415) 476-3785 or (415) 502-7579.

AHP, in addition to hosting support groups, offers individual counseling, crisis intervention, trainings, educational publications, and other services.

One such service includes an upcoming free workshop on Friday, January 24; "Connecting

With Ourselves: What Do We Want for Ourselves and from Others," will be held at 1930 Market Street from 6:30-9:30 p.m. The workshop will help participants figure out what kind of relationships interest them, how to pursue and attain their desires, and how to develop a health sexuality in the process. Open to gay and bisexual men regardless of HIV status, the workshop has limited space so call (415) 476-6448, ext. 1, to RSVP.

For more information on all programs and services, visit www.ucsf-ahp.org, or call (415) 476-3902. ▼

Daniel Zingale

◀ page 1

which was launched in July 2000 to oversee the state's various HMOs.

Since his department was established, Zingale set a state record in answering and resolving more than 300,000 complaints from HMO patients. He also oversaw the state's takeover of four HMOs that were on the verge of financial collapse and imposed \$5 million in fines and penalties against HMOs that violated the state's patients' rights laws.

"From the depths of an AIDS crisis, the patient advocacy movement emerged. During the current national health care crisis, California proved patients' rights could work. And even in the midst of a nationwide state budget crisis, Governor Davis will again prove that good things can happen," wrote Zingale, a longtime trusted Davis aide.

From 1987 to 1991, Zingale, who was born and raised in Sacramento, California, was a deputy controller and chief of staff to then-Controller Davis. He is credited with developing and implementing an innovative financial management program, debt for nature, in which the state forgave debt to certain property holders in exchange for lands in Northern California that were then converted into park space.

Zingale served as executive director of Washington, D.C.-based AIDS Action from 1997 to 1999. Under his leadership, AIDS Action won new federal investments in HIV prevention, a \$200 million Clinton administration initiative for the war on global AIDS, as well as enactment of the first stage of AIDS Action's Reinventing Medicaid plan, designed to modernize the program to better meet the needs of low-income people with HIV and other serious illnesses.

Zingale spent three years as public policy director of HRC,

where he helped to forge partnerships with such civil rights leaders as Coretta Scott King and Kweisi Mfume.

Serving as managing director of government relations for the American Psychological Association from 1991 to 1993, Zingale advocated for the concept of mental health parity in national health care and pushed for inclusion of mental health coverage in competing Republican and Democratic health care reform bills before Congress.

Zingale earned a Bachelor of Arts degree in political science from the University of California at Berkeley, and a Master of Arts degree in public administration from Harvard University's John F. Kennedy School of Government.

Zingale lives in Sacramento with his partner, Chuck Supple, and their two young sons. In 2000, Davis appointed Supple as executive director of the California Commission for Improving Life Through Service. ▼

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Fleet of foot

by Jim Provenzano

The San Francisco Track and Field Club celebrated its Gay Games VI victories last weekend at a team party, and deservedly so, having racked up more than 90 medals among the club's 32 competitors in nearly every age group.

The women worked as hard as the men. Coach and runner Carmen Morrison remained an inspi-

ration, running through a injury to win seven medals, four of them gold. Amy Norquist won heptathlon and other events.

Nora McLoughlin enjoyed her first Gay Games as a novice very new to track and field.

Allen Eggman and Luke Cottrill, previously interviewed, also took medals in field events.

"Of these medal winners, 14 were competing in their first Gay Games. They're hooked now," said team co-founder Rick Thoman, a six-time Games medalist.

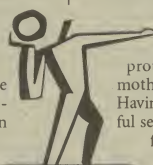
into the hammer throw ring and throws for a third-place bronze beyond the other hulking athletes; well, that takes balls and brawn!"

Coach Frank Demby "couldn't have been more proud of a group than a mother could be," he said. Having concluded a successful several years of coaching for the team, for Demby, "It was my kind of swan song. It was a bittersweet farewell."

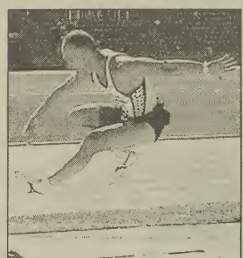
Demby will still compete in upcoming meets leading up to Gay Games VII in Montreal. Demby said he felt, "incredibly proud to carry the team to a notoriety that they've achieved over the past 20 years, to be one of the teams to beat. We had new people who were unsure of themselves, we told them 'You have the power within yourself to do that' to be who they want to be."

Also an official, he said he felt happy "to stand on the sidelines and hear other officials say, 'My gosh, look at that San Francisco team.' I got kind of teary-eyed." He counted Berlin and Seattle as the toughest competitors. "Overall, the attitude was to have a good time. There was no animosity, no one-upmanship. It's serious when you get to the starting line, but once the race is over, they were best friends."

With their subtly symbolic cheetah pattern gracing the sides of their singlets (designed by Demby), records were broken and races were won at many levels.



Sports Complex



Giampiero Mancinelli leaps in the long jump.

Thoman described Giampiero Mancinelli, a first-time track competitor, and previous soccer medalist, as "a perpetual source of upbeat, positive fun for the team. He always had us laughing, and was a gutsy competitor as well. Anytime a 5 foot 7 inch guy steps

It's all what Demby called, "the legacy of San Francisco, the talent the team has shown over the years." That talent stretches back to Gay Games I, where Games co-founder and former Olympian Tom Wadell medaled in track events.



Russ Livingston jousts a javelin.

Mr. Livingston, I presume

Sporting a cowboy hat under his sunglasses and broad shoulders, and chewing tobacco, one might think Russ Livingston had mistakenly come looking for a gay rodeo.

Yet an Olympic track field is home to the former national field champ. His experience in track has led to helping other field athletes toward their personal best. All the throwing events – discus, hammer, javelin, and shot put – are the preferred events of the Cal Poly San Luis Obispo graduate.

Livingston won four gold medals in the field throwing events, but not without considerable college experience.

"He is the reason we had such a great field event team," said Thoman. "He was ready and willing to share his knowledge with all of us."

Having come out after college, does it mean more to be an out athlete?

"Oh, hell, yeah," Livingston said. "All my fraternity brothers are behind me – Beta Theta Phi – my parents, everybody I work for. At my fraternity alumni meeting, they announced in front of everybody that I was competing here. It was pretty cool."

Brotherhood extends to Livingston's artistic life as well. He just had his first book published, *Dreams, Like White Elephants*, a novel about a gay man's coming out in a college fraternity.

Snowed in

Raised in New Hampshire, and a former All-American in track and field in high school, Reggie Snowden ran for a former

next page ►



Reggie Snowden, left, and Curtis Moore entered races.

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SF Track & Field medalists

Thirty-two athletes, 92 medals – 35 gold, 23 silver, 33 bronze:

Aggie Alkabaz: 1 silver (4x100 relay)

Patti Chang: 2 gold (4x100 & 4x200 relays), 1 silver (4x100 relay)

Luke Cottrill: 3 gold medals: shot put, discus, hammer throw. He also took a gold in powerlifting.

Dave Dibley: 1 gold in hammer throw, 2 bronze in the 4x100 & 4x200 relays.

Allen Eggman: 1 gold in pole vault, 3 silver in decathlon, high jump, 4x400 relay, and 1 bronze in javelin.

Carlos Ferreira: 1 silver long jump and 1 bronze in javelin.

Ross Hayduk: silver in hammer throw.

Kenny Patterson: silver in the 4x200 relay.

Randy Sprinkle: 3 bronze (4x100, 4x200 & 4x400 relays)

Brian Jung: 2 bronze (discus & hammer throw)

Fred Kluth: 2 silver (4x400 & sprint medley relays)

Russ Livingston: 4 gold (shot put, discus, hammer throw, javelin)

Giampiero Mancinelli: 3 bronze (hammer, 4x100, and 4x400)

Chuck Martin: 1 bronze (triple jump)

Nora McLoughlin: 1 silver (hammer throw)

Drew Monaghan: 1 silver (110m high hurdles), 4 bronze (400m intermediate hurdles, 4x100, 4x200, & 4x400)

Curtis Moore: 6 gold (100m, 200m, 400m, long jump, shot put, and sprint medley relay), 3 silver (triple jump, javelin, and 4x100 relay), 4 bronze, (discus, 4x100, 4x200 & 4x400 relays)

Mike Moorefield: 4 gold (4x100, 4x200 and discus, hammer throw)

Carmen Morrison: 4 gold (4x100, 4x200, 4x400 & sprint medley relays), 1 silver (sprint medley relay), 2 bronze (200m & discus)

Garland Murphy: 1 silver (5000m race walk)

Brian Mutert: 2 gold (400m intermediate hurdles & high jump), 2 silver (110m high hurdles & 4x400 relay), 1 bronze (triple jump)

Bruce Nickerson: 1 gold (4x200 relay)

Amy Norquist: 2 gold (heptathlon & high jump), 1 silver (long jump)

Ken Patterson: 2 silvers (4x200 and sprint medley relays)

Brett Pressley: 4 bronze (javelin, shot put, 4 x100 & 4x400 relays)

Reggie Snowden: 2 gold (110m high hurdles, triple jump), 2 bronze (long jump & 4x100 relay)

Rick Thoman: 1 silver (4x400 relay), 1 bronze in shot put.

Gwynn Villegas: 1 gold (110m high hurdles), 1 silver (400m intermediate hurdles), and 2 bronze (4x100 & 4x400 relay)

For full Gay Games VI scores and results, visit
www.Sydney2002.org.au.

COMMUNITY NEWS

Pride meeting

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but as a person of color, I find pride on the Fourth to be offensive," said Calvin Gipson, a member of Pride's board, after the meeting.

Tina D'Elia, from Community United Against Violence, said that, "Because we have so many immigrants, let's not make it all red, white, and blue."

Others raised practical objections. One member of the city's permit bureaucracy, Cindy Shamban, at the Department of Parking and Traffic, has already weighed in on the matter saying in a letter to the Pride Committee that holding Pride and San Francisco's Fourth of July fireworks display on the same day "would render total gridlock to a large portion of the City."

At the meeting, some pointed out that many potential volunteers and attendees leave the city on the Fourth. Others said that between 2,000-3,000 people normally gather in the city's Bill Graham Civic Auditorium on the weekend of July 4 for a Living Sober conference where ReUnion,

Pride's annual circuit party, was held last year.

But board member Kirsten Boyd said that, "It's not about logistics, it's about principle. If we wanted to make it work, we could."

Though not at the meeting, San Francisco's gay political leaders made the point that the parade's current date, the last Sunday in June, honors the anniversary of the Stonewall riots when hundreds protested discrimination against gays in front of the Stonewall Inn, a gay bar on New York's Christopher Street, after police raided the tavern on Friday night, June 27, 1969.

"My own personal opinion, speaking as a Stonewall baby, having graduated from high school in 1969, and having come out that same year, is that we have real history that I want to ensure is remembered, including the heroes and heroines of Stonewall," said Assemblyman Mark Leno (D-San Francisco).

"I really appreciate the intent of having it on July Fourth," said Supervisor Tom Ammiano, "but there may be other ways to achieve that goal and still hold it on the last Sunday in June."

Supervisor Bevan Dufty suggested that a date change wouldn't necessarily send the right message and quipped, "I'm very thankful to be gay, but I don't want Pride on Thanksgiving."

At the meeting, one of the proponents, Hunter Gatewood, who wore a star-spangled motorcycle helmet, said, "It will be a whole lot of fun. It will be a great party."

But Jason Serinus, who spoke out against the proposal, said, "The people who want to move it, they're not vehement. The opponents are. If we want to create community, let's not throw the parade in people's faces."

The Pride Committee meeting, according to Gipson, was the most heavily attended since the group discussed adding the words "transgender" and "bisexual" to its name in 1994. ▼

Disclosure: Jason Serinus is a freelance writer for the Bay Area Reporter's Arts section.

The Pride Committee will take part in the city's Martin Luther King march Monday, January 20. People should meet at 11 a.m. in the parking lot at Townsend and 4th streets.

Gays, blacks

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five years after being diagnosed and only 61 percent use HAART.

"African Americans are using HAART therapy at lower rates than other groups and that is why their survival rate is so low," said Schwarcz. "What accounts for it is care. They don't have access to treatment."

The low survival rate and increased HIV incidence within the city's black community alarmed members of the council, who have directed more funding over the years to services targeting African Americans.

"Those trends are just bad news," said council member Andre Robertson, director of prevention with the Black Coalition on AIDS.

As the council turns to its work this year, its members are calling on city health officials to begin tracking the number of gay men, as well as other groups, with substance abuse problems who are HIV-positive or living with AIDS.

Currently, the only data kept is on injection drug users (IDU), a category which prevention officials maintain does not reflect what is

happening within the gay community. City health officials attribute methamphetamine use to the increased incidence of HIV among gay men, yet their statistics do not reflect this group of drug users.

"When we talk about IDU, are we missing a piece of the picture?" asked council member Steven Gibson, director of the Castro Gay Men's Health Project.

Some council members also attribute the epidemic in the black communities of the Bayview and Hunters Point partly due to crack, which does not fall under the IDU category.

"Crack is an important part of the equation," within the black community, council member Hank Wilson, with the Tenderloin AIDS Resource Center, told officials. "We don't see it reflected in your work."

As the council tackles the numerous issues surrounding HIV and AIDS, its efforts could be hampered by pending budget cuts at the national, state, and local levels.

"We are facing budget cuts which makes our work here all the more challenging," acknowledged council member Mike Discepolo, with the AIDS Health Project's REACH program. ▼

AIDS housing

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around the protections afforded to disabled, long term tenants," said Basinger.

Ammiano requested the city attorney's office look into the matter on January 10 and is waiting for legal advice before introducing legislation to the Board of Supervisors. He said he does not expect any opposition to his proposal.

"This will help these two guys and other people like them who have AIDS and don't have a lot of money," said Ammiano. "If the landlord opts out of Section 8, then rents have to go back to rent-control level. It protects a tenant from being evicted."

Ed Illumin, a fair housing and compliance officer with the city's Human Rights Commission, said this is the first time the issue has been seriously addressed.

"I have been asked about it before, but nobody has really made it an issue," said Illumin. "The assurance is that these subsidies are in perpetuity. You will get that line from HUD and from the housing authority."

Despite those assurances, an official with the city's rent board said the city should review the matter and strengthen its laws to protect tenants.

"I don't think people even realize this. Most people who get on Section 8 are not thinking about when they get off. It is not a temporary position for many people," said Delene Wolf, deputy director of the rent board.

Wolf said she always cautions people who call her and inquire about the Section 8 program about the potential for them to be responsible for the rent increase.

"I warn them if their situation is not going to be permanent and it is going to be a short-term situation, then once you get off Section 8 you will be responsible for the whole amount" of the new rent, said Wolf. "But we don't get it a lot because not that many people get off Section 8. I wish we got it more. It would mean people were getting off their disability and going back to work or didn't have AIDS."

Ammiano has fought to protect the rights of people on Section 8 in the past. He did not state exactly when the new item will be introduced, but said, "I would

imagine much sooner than later."

For Basinger, time is running out. He has until March to claim his Section 8 voucher, although he may qualify for an extension.

But more importantly, his health has taken a turn for the worse due to the stress of the last four months dealing with his housing situation.

"We are both facing health challenges in very different ways. Because of the stress of this, I rejected the meds they put me on," said Basinger, who entered the hospital this week as part of a clinical trial on using medical marijuana to treat peripheral neuropathy. "I have run out of medical options right now. I am experiencing a lot of health problems."

Not only is his health failing him, but so is his partner's. Both men suffer from neuropathy, a degenerative disorder, and Nykolay has liver problems, a major cause of death for people living with AIDS.

"The number one thing is I am afraid of dying and leaving my boyfriend here and homeless," said Basinger. "It takes both of our disability checks to pay the rent. If I were to die, his ass is going to get kicked out on the street. So I am really trying to protect him." ▼

AIDS funding

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million, about 5 percent. This reduction follows cuts of \$4 million in 2001-2002.

Bobrowski said that "this is no time to be cutting back on prevention programs." Los Angeles saw approximately 1,400 new HIV cases last year. Bobrowski also said that the outbreak of new syphilis infections in the San Francisco Bay Area points to an increase in unprotected sexual behavior among gay men.

The governor's budget also cuts money for HIV/AIDS research at the University of California from \$11.9 million to \$9.7 million.

Davis hopes to save \$3.5 million in state money by sharply restricting payments for the anti-wasting drug, Serostim. According to Bauman, the "very expensive" new proprietary human growth hormone has been abusively prescribed to body builders.

Perhaps the most significant cut to HIV and AIDS services in the state is not in the AIDS budget at all. It's in Medi-Cal.

"We are making wholesale cutbacks to Medi-Cal that will impact

people with AIDS," Bauman said.

The state will eliminate almost all so-called optional benefits, not mandated by the federal Medicaid guidelines, such as acupuncture, chiropractic services, occupational therapy, some medical supplies, dental, optical, hearing aids, and hospice care.

The governor is proposing to cut the rates Medi-Cal providers are paid for services by 15 percent from the current levels. As a result, Bauman feared that some doctors might refuse to accept Medi-Cal patients.

The San Francisco Department of Public Health is one of the largest providers of Medi-Cal services in the state, and the cuts will seriously hit its budget overall, and its HIV/AIDS programs.

"The federal and state cuts are going to force us into having to really curtail a number of vital programs both for those with HIV/AIDS and other illnesses in San Francisco," said Dr. Mitch Katz, director of DPH.

"There is nothing to stand up and cheer about in this budget," Bauman said. "But people with AIDS and HIV by comparison to virtually every group who is reliant on the state for services did a whole hell of a lot better." ▼

Sports Complex

◀ previous page

Olympic coach in the mid-1980s at Northern California's Yuba College, "a small hole in the wall." He agreed to run for him and go to school there.

Snowden later ran at Chico State, but then broke a femur. His coach helped him back into running. "I still run for the love of the sport."

After moving to San Francisco in 1992, where he soon joined the San Francisco Track and Field Club, Snowden learned of Gay Games, and competed in New York's Games in 1994. That year, he was honored with a Cable Car Award, presented by Mayor Willie Brown.

Snowden's hoping to attend the U.S. National Indoor Masters Championships, where he won pentathlon in 2001, and also gold in long jump.

Amsterdam in 1998 was also a success, Snowden said of his golds in 110 hurdles and triple jump, bronze in 4x100 relay, and a silver in long jump.

"It was the first time, being on a completely different continent," he said. "It opened up the completely different crowd of participants."

A lot of longtime friendly rivalries between fellow Games competitors helped inspire him. Sydney's track events included "a lot of familiar faces," Snowden said. "We hang out every four years, but it's hard to keep up."

In New York he was the oldest in the 18-29 category. "That was the most challenging for me," said the 37-year-old. "But I'm not running as fast as I did when I was younger. You hit an age where you know your times aren't going to be as fast, so you just want to maintain."

Moore is more

Teammate Curtis Moore did more than maintain. Having only trained for the past year and a half with S.F. Track and Field, the "30something" Moore won a baker's dozen 13 medals.

"I was in good shape," Moore said. "I just needed to learn some of the more technical events, like

triple jump and throwing events."

Born in Toronto to Caribbean parents, Moore spent 10 years in England. His successful high school track years were followed by years of playing field hockey for some international teams. Moore dove back into track after an 18-year absence.

"I didn't want to do field hockey, since I didn't want to be too serious about it," he said.

To prepare for Sydney, Moore competed in Seattle last year in a few events with other S.F. trackers, as well as Nationals last July. A hamstring injury nearly canceled his Sydney trip, but he recovered.

"One of the major accomplishments is doing all these events all week without getting injured," Moore said.

He finds the only difference in being on a gay team to be "affirming, in a sense that a lot of these guys competed in top colleges. They're not just gay. They're athletes who are gay."

He did note some "hugging and kissing, but apart from that, everyone was pretty serious. That's the fun part of it. You felt a

freedom."

"There's a lot of challenges and national issues about the Games. At one point, I didn't think I was going to go." Having built up one victory after another, Moore said he was "relishing the accomplishment, kind of quietly. The last day was the only day I got very emotional."

But Moore remained modest. "I never slung all 13 medals around my neck," he said. "I thought it was a little gaudy. I didn't want to be putting it in anyone's face. Three or four were fine. One gentleman who won a bronze in relays with us when he didn't have a team was just thrilled."

It seems even winners a dozen times over can embody the Games spirit.

Fish bowl

Expect swimmers in helmets and shoulder pads at the Tsunami Swim Team fundraiser on Super Bowl Sunday at the SF Eagle, January 26, where they'll raise money for the IGLA championships they'll be hosting in August at Stanford University. Even if you're not into football, you can't help

but be into swimmers! Info at www.sftsunami.org.

Rugbyrns

Hey, rugby fans. Fresh from its Reno match last weekend, the San Francisco Fog will be competing this Saturday, January 18 versus the Stanislaus Harlots at Skunk Field in Visitation Valley. No, it's not smelly, but it might be muddy.

Bring a lunch and enjoy the husky hotties in their shorts. Or take a road trip Saturday, January 25, to see the SF Fog play the Aptos team in Santa Cruz.

The San Francisco Fog is the first rugby club in the western United States established to invite members from traditionally underrepresented groups, particularly men of color and gay men, to engage in the world's third most popular team sport. Fog Rugby welcomes newcomers, as well as experienced players. Info: (415) 267-6100, or www.sffog.org. ▼

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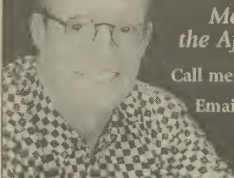
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The following person(s) are doing business as: Direct High Speed Wireless, 2080 Castro Street, San Francisco, Ca. 94131. This business is conducted by an individual signed Joey Kollin. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 12/18/2002.

DEC. 26, JAN. 2, 9, 16, 2003

STATEMENT FILE 0263035-00

The following person(s) are doing business as: Unplugged Internet, 2080 Castro Street, San Francisco, 94131. This business is conducted by an individual signed Joey Kollin. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 12/16/2002.

DEC. 26, JAN. 2, 9, 16, 2003

STATEMENT FILE 0263063-00

The following person(s) are doing business as: Fog City Cab, 999 Pennsylvania #A, San Francisco, Ca. 94107. This business is conducted by an individual signed Sonny Tam. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 12/17/2002.

DEC. 26, JAN. 2, 9, 16, 2003

STATEMENT FILE 0263218-00

The following person(s) are doing business as: BlueLine Group, The BlueLine Group, 66 Marston Avenue, San Francisco, Ca. 94112. This business is conducted by an individual signed Volker Keith Meinhold. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 12/26/2002.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263215-00

The following person(s) are doing business as: Cocoa Chocolates, 255 Grant Avenue, San Francisco, Ca. 94108. This business is conducted by an individual signed Will H. Deeg. The registrant(s) commenced to transact business under the above listed fictitious business name or names on December 26, 2002. The statement was filed with the City and County of San Francisco, Ca. on 12/26/02.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263147-00

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JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263178-00

The following person(s) are doing business as: Bearsoft, Normalgag.com, Averagegag.com, 156 Shawnee Avenue, San Francisco, Ca. 94112. This business is conducted by an individual signed William J. Sanderson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 12/20/2002.

JAN. 2, 9, 16, 23, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-02-540542

In the Matter of the Application of Rhonda J. Eckley For change of Name. The application of Rhonda J. Eckley for change of name, having been filed in Court, and it appearing from said application that Rhonda J. Eckley has filed an application proposing that his/her name be changed to Lovetta Martinez. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of February at 9:00am, of said day to show cause why the application for change of name should not be granted.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263278-00

The following person(s) are doing business as: Tangent Records, 743 Wisconsin Street #V, San Francisco, Ca. 94107. This business is conducted by a corporation signed Anna K. Karney, president and CEO. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/6/2000. The statement was filed with the City and County of San Francisco, Ca. on 12/30/2002.

JAN. 2, 9, 16, 23, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-02-540547

In the Matter of the Application of Monica Betty Kuan For change of Name. The application of Monica Betty Kuan for change of name, having been filed in Court, and it appearing from said application that Monica Betty Kuan has filed an application proposing that his/her name be changed to Monique Betty Kwan. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 18th day of February at 9:00am, of said day to show cause why the application for change of name should not be granted.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263126-00

The following person(s) are doing business as: ECGIFT.COM, 1534 46th Avenue, San Francisco, Ca. 94122. This business is conducted by an individual signed Wai-Lok Hung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/20/02. The statement was filed with the City and County of San Francisco, Ca. on 12/20/2002.

JAN. 2, 9, 16, 23, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 244007

The following person (persons) have abandoned the use of the fictitious business name known as: Tangent Records. Located at: 743 Wisconsin Street #Y, San Francisco, Ca. 94107. This business was conducted by an individual signed Anna K. Karney. The fictitious name referred to above was filed in the County of San Francisco on: October 6, 2000.

JANUARY 9, 16, 23, 30, 2003

STATEMENT FILE 0263454-00

The following person(s) are doing business as: RYSN Limousine Service, 555 Jones Street, San Francisco, Ca. 94102. This business is conducted by a general partnership signed Trevor Scott Yee and Rolando Galamady Dela Cruz. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 7, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/07/03

JAN. 16, 23, 30, FEB. 6, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-03-540010

In the Matter of the Application of William Stuart Flucas. For change of Name. The application of William Stuart Flucas for change of name, having been filed in Court, and it appearing from said application that William Stuart Flucas has filed an application proposing that his/her name be changed to Stuart Brown Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 11 day of March at 9:00am, of said day to show cause why the application for change of name should not be granted.

JANUARY 9, 16, 23, 30, 2003

STATEMENT FILE 0263483-00

The following person(s) are doing business as: S.F. Track And Field Association, 584 Castro Street #374 San Francisco, Ca. 94114. This business is conducted by an unincorporated association other than a partnership signed Allen Eggman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 7, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/07/03

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0262968-00

The following person(s) are doing business as: Power Up Cafe, 1001 Brannan Street, San Francisco, Ca. 94103. This business is conducted by a limited liability company signed Jeffrey P. Cooper-Smith. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 12/12/02

JAN. 9, 16, 23, 30, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO:0261220-00

The following person (persons) have abandoned the use of the fictitious business name known as: Chutney. Located at: 511 Jones Street, San Francisco, Ca. 94102. This business was conducted by a general partnership signed Mohammad A. Bajwa and Arif Zahir. The fictitious name referred to above was filed in the County of San Francisco on: September 27, 2002.

JAN. 16, 23, 30, FEB. 6, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-03-540007

In the Matter of the Application of Elizabeth Carryl Bonem. For change of Name. The application of Elizabeth Carryl Bonem for change of name, having been filed in Court, and it appearing from said application that Elizabeth Carryl Bonem has filed an application proposing that his/her name be changed to Lathem Avery Bonem. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of March at 9:00am, of said day to show cause why the application for change of name should not be granted.

JAN. 16, 23, 30, FEB. 6, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-03-540002

In the Matter of the Application of Robert Michael Selleck. For change of Name. The application of Robert Michael Selleck for change of name, having been filed in Court, and it appearing from said application that Robert Michael Selleck has filed an application proposing that his/her name be changed to Robert Michael Casella. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 4th day of March at 9:00am, of said day to show cause why the application for change of name should not be granted.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263346-00

The following person(s) are doing business as: Chutney, 511 Jones Street, San Francisco, Ca. 94102. This business is conducted by an individual signed Mohammad A. Bajwa. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 2, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/02/03

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263358-00

The following person(s) are doing business as: Naan 'N' Curry, 642 Irving Street, San Francisco, Ca. 94122. This business is conducted by an individual signed Gohar Rashid. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 2, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/02/03

JAN. 16, 23, 30, FEB. 6, 2003

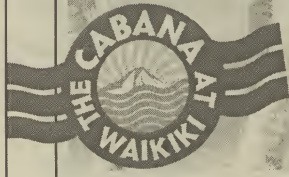
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CITY AND COUNTY OF SAN FRANCISCO

ANNOUNCEMENT OF PUBLIC ART OPPORTUNITY
Arts Commission Accepting Applications for Temporary
Art Projects on Market Street Informational Meeting on January 22, 2003.

The San Francisco Arts Commission is accepting applications from local artists for Art on Market Street Temporary Projects 2003, an annual program of temporary public art projects in a wide range of media along Market Street. Bay Area artists working in performance, dance, theatre, installation, sculpture, film, video, music and literature are eligible to apply. Two to three artist-initiated projects will be commissioned to take place at one or more sites along Market Street, between the Embarcadero to Castro Street, during summer and fall, 2003. The application deadline is Monday, March 3, 2003. For further information, please call 415-252-2586. An informational meeting for artists will be held on Wednesday, January 22, 2003 at 4:00 p.m., 25 Van Ness, Suite 70, on the lower level. Applications may be obtained on the San Francisco Arts Commission's website at <http://sfac.sfsu.edu/pubart>, or by sending a stamped, self-addressed envelope to Art on Market Street Temporary Projects, San Francisco Arts Commission, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102.

BLACK INFANT HEALTH IMPROVEMENT PROGRAM
The Black Infant Health Improvement Program (Bi-Hip) is a free program that provides supportive services to pregnant and parenting African American women with children up to 2 years of age. If you or someone you know is a woman that needs help finding a doctor, getting to appointments, connecting to community resources, preparing for a new baby, or just someone to talk to, please call Bi-Hip at (415) 671-0214.
DEPARTMENT OF PUBLIC WORKS (DPW)
DPW invites you to join the Adopt-A-Street Program! Adopt-A-Street is a partnership between the City and its merchants and residents. The program is simple: groups or individuals agree to adopt a street or an area and take responsibility for keeping it clean.

When you sign up for the program, you will receive some supplies, such as a broom, trash bags, and gloves from the DPW, to fulfill your obligation. Additionally, the Department can provide you with graffiti removal supplies and/or matching paint to remove the graffiti in your neighborhood.

The Adopt-A-Street Program creates a cleaner more pleasant environment for everyone who lives, works and shops in adopted areas. The program strengthens community ties as neighbors and merchants work together to keep San Francisco clean. For more information, please call us at (415) 98-ADOPT or visit our Department of Public Works website at sdpw.com. Together we can improve the cleanliness and therefore quality of life in San Francisco!

SAN FRANCISCO LOCAL AGENCY FORMATION COMMISSION (LAFCO)
LAFCO will hold a public meeting on Friday, January 31, 2003, in Room 263, City Hall, 1 Dr. Carlton B. Goodlett Pl., to discuss and adopt: (1) a Scope of Work for Analysis of Chapter 838 (AB 117-Migden), and (2) a Scope of Work for Providing an Electric Financial Feasibility Study to Supplement the Energy Services Study. Other matters will also be considered at the meeting.

The LAFCO web site is: www.sfgov.org/lafo

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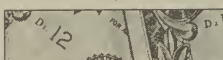
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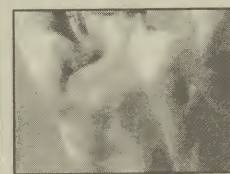


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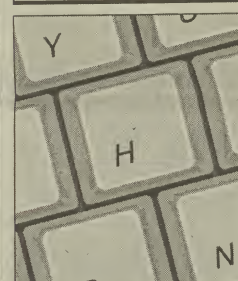


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WEDNESDAY | January 22 | 6:30 - 9:00pm
The Center | 1800 Market Street (at Octavia)

café positive | January 16 ☕

Ready for a new afternoon routine? Make a date with other HIV+ men at Café Positive, the daytime social support event that's open to everyone and hosted by the volunteers of the Castro Country Club. Gab with the guys about the latest treatment news-flash and what you think is around the corner. Beverages and light lunch are on us!

THURSDAY | 1:00 - 3:00pm | Castro Country Club | 4058 18th Street (Castro/Hartford)

plus additions | January 21 ✚

Have you recently been to a PLUS Seminar and there was some information you missed? Do you want to re-connect with other former PLUS participants? Then plan on coming to PLUS Additions where each month a topic from the PLUS weekend will be discussed in depth.

TUESDAY | 6:30 - 8pm | Positive Force Offices | 539 Castro Street (18th/19th)

positive space > soma | January 23 🍷

Is SOMA your neighborhood? Think the Castro is just a little too chi-chi? This is Positive Space with a leather twist. Come see and be seen. Join other HIV+ gay/bi men at one of our regular events and speak your mind, bare your soul and get connected. No drama, no issues — we'll even provide the topic of conversation (and snacks).

THURSDAY | 6:30 - 8pm | Powerhouse | 1347 Folsom Street (at Dore Alley)

positive space > chat café | January 29 ☕

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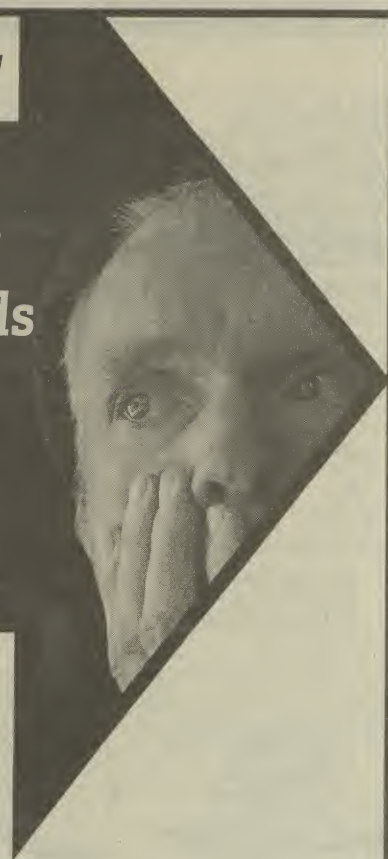
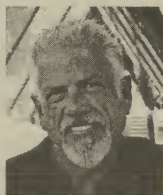
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Open to chance, but clearly in control
Serendipity and careful planning seen in
'Intaglio Prints by John Cage' in Berkeley.
page 34

Naughty or noir?
Film noir set in SF in
Castro Theatre series.
page 30



No better 'Butterfly'
Soprano Fabiana Bravo's
stunning SF Opera debut.
page 28



ARTS & ENTERTAINMENT

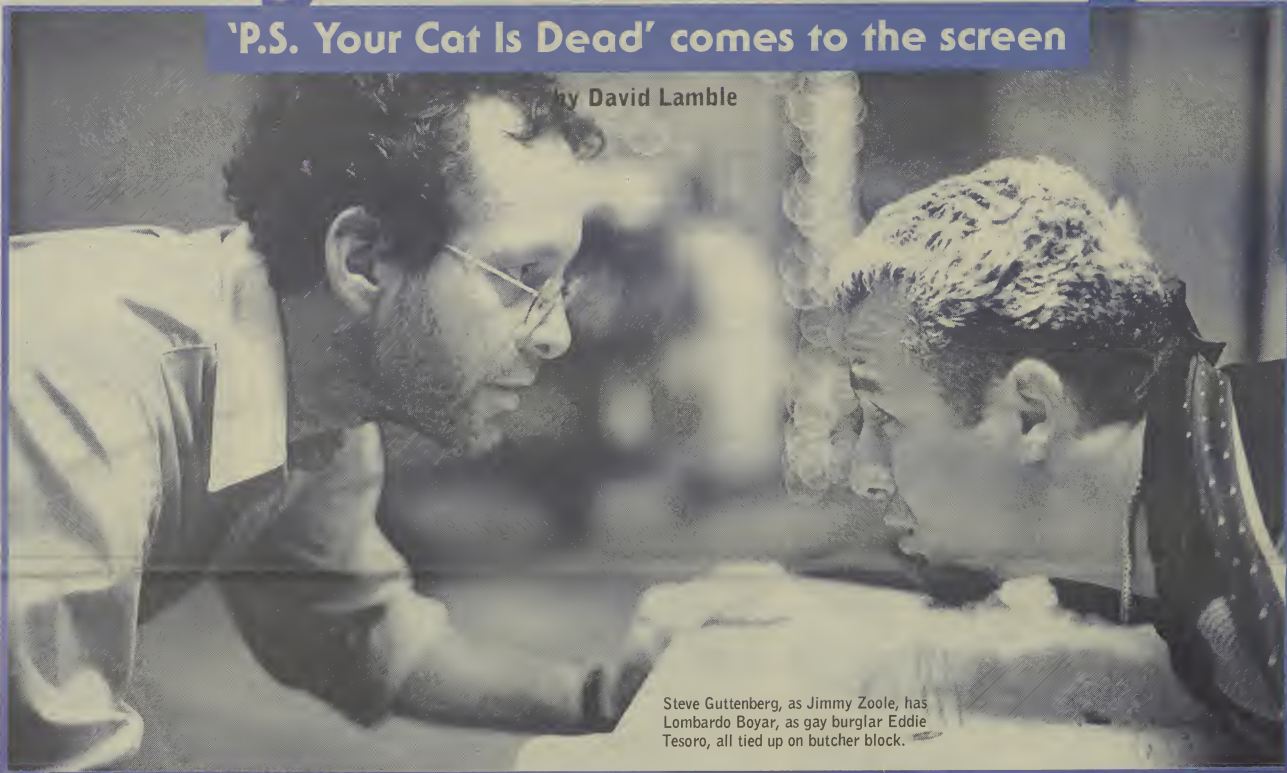
BAY AREA REPORTER

Vol. 33 • No. 3 • 16 January 2003

Burglars in bondage

'P.S. Your Cat Is Dead' comes to the screen

by David Lamble



Steve Guttenberg, as Jimmy Zoole, has Lombardo Boyar, as gay burglar Eddie Tesoro, all tied up on butcher block.

Until now, *P.S. Your Cat Is Dead* enjoyed a rare distinction: being practically the only work from the fertile imagination of the late James Kirkwood (*A Chorus Line*, *Some Kind of Hero*) that wasn't optioned to be a movie. Thirty years after it was written (both as a play and a novel, the latter sadly out of print), Kirkwood's brilliant set-up for the

date you don't have to look your best for retains its zing.

Created while Kirkwood was living out in the Hamptons with his feline companion, *P.S. Your Cat Is Dead* unfolds like a black-comedy nightmare one New Year's Eve, during the lowest point in the life of one Jimmy Zoole. By the mid-'70s, Jimmy Kirkwood had climbed slowly up the

show-biz food chain, appearing as half of a nightclub comedy duo, DJing for radio, and serving a four-year sentence as somebody's son on a soon-to-be defunct soap opera. His father, the original James Kirkwood, had once been a promising film actor/director who somehow never made the "A" list. Kirkwood knew what failure smelt like and, as

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Saint and sinner

The curious life of 'Brother Outsider' Bayard Rustin by Robert Julian

PBS honors Martin Luther King, Jr. Day by airing a new documentary on one of King's closest advisors, Bayard Rustin. *Brother Outsider: The Life of Bayard Rustin* charts the unusual journey of the civil rights activist responsible for the 1963 March on Washington where King delivered his famous "I Have a Dream" speech. But Rustin's personal road to equality and justice was complicated by the fact that he was, for his entire adult life, unapologetically gay.

Rustin began his life of activism early. Fleeing West Chester, Pennsylvania, his place of birth, Rustin relocated to Harlem, where he attended City College of New York. He began working for a pacifist organization that considered racial discrimina-

tion a form of violence against human beings. There he acquired great skill at organizing and staging social demonstrations. After a brief flirtation with Communism, Rustin resigned from the Party and subsequently refused to register for the draft and serve in the armed forces during World War II. Rustin received a three-year prison sentence for his conscientious objection to that war.

After his release from prison, he returned to his work as an influential speaker and organizer for the peace movement. But his past affiliation with the Communist Party and his homosexuality kept Rustin in the background. The greatest personal crisis of his life came about in 1953 when he

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Bayard Rustin (right) with Martin Luther King, Jr., in Montgomery, Alabama, in 1956



Associated Press

SECOND OF TWO SECTIONS

Tycoon impostor nailed in briefs

'Joe Millionaire' Evan Marriott shows California muscle and more

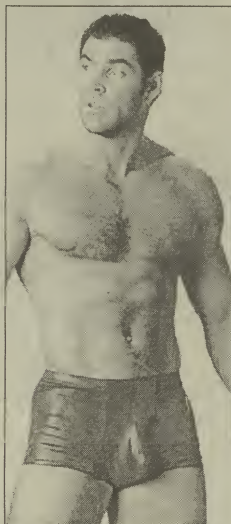
by Roberto Friedman

Not that we've ever longed to be part of the heterosexual dating scene, but if we did, a quick dip in the world of straight Reality TV would dispel any such crazy notion. *Joe Millionaire* is the show where the FOX network passes off a construction worker who makes \$19,000 a year (does he work one day a month?) as filthy-loaded to a slew of impressionable and gullible young women.

This is family-values programming? The invaluable Smoking Gun website soon uncovered some male employment by which "Millionaire" Evan Marriott supplemented his income: modeling briefs and swimwear for California Muscle, a Los Angeles-based dry-goods firm that basically sells male lingerie to himbos.

Joe in his "Gladiator Briefs" and "Posing Suit" does look worth a million bucks, even if he isn't, and, though California Muscle quickly removed Joe Mill in his "Arabian Boxer" from their site, we think Out There readers will agree that Joe's pose has enduring value.

Another new guilty pleasure for gay men is *The Bachelorette*, where viewers can watch men demeaned as much as women usually are. The guys who made Miss



'Joe Mill' in his 'Arabian Boxers'

Thing's first cut from week one all had to take their shirts off in last night's show. Put a bag over that one!

We think the sudden glut of beefcake on broadcast television is a veritable trend, remembering to count last season's *Survivor* hunk who turned out to be a *Playgirl*

model. Clearly, network television talent-scouts are trolling through the underbrush of soft-core male porn to produce the latest heartland heartthrob for horny teenage girls (and boys). Coming soon: anchorman from *Inches*.

Greasing up

We're thinking of the truckloads of Vaseline that must have gone into the making of artist Matthew Barney's five-part *Cremaster* series, the final installment of which, *Cremaster 3* (2002), screened last week in SFMOMA's Phyllis Wattis Theatre. Barney does like his gobs of lube refrigerated, which is appropriate, since any meaning gleaned from sitting through the arty series is slippery and cold indeed.



Out There

males won't explicate this arcane *Ring* cycle. *Cremaster 3* is set in part in the Chrysler Tower and the Guggenheim Museum in NY. True to butcher form, Barney scales the inside of an elevator shaft in the Chrysler building; sculptor Richard Serra plays a power architect; and a double-amputee actress chops potatoes with blade-heeled shoes strapped to her prosthetics. Don't ask. The *NY Times* called Barney's latest folly "either a late masterpiece of silent film or the most ambitious music video yet made." But don't look for it on MTV any time soon.

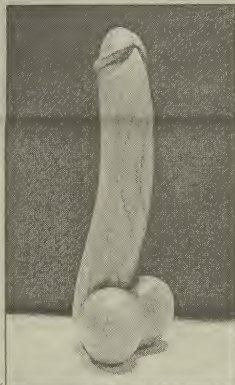
Parade of peckers

An open invitation is extended to anyone who wishes to join in celebrating the 20th Phallivernary of SF Jacks by "dickorating" a 12-inch wooden phallus, hand-carved in Bali, as a contribution to the group's Penis Project. Every and any media may be applied to the phallus, as per the artist's personal peckerdillos. Fifteen minutes of tumescent fame are guaranteed to ensue. The collected phalli, one for each year of



Silent film star Matthew Barney

Turns out the series' numbering system indicates the locations of each film in the series, from West to East (i.e., *Cremaster 1* was set in Idaho, 5 in Budapest). But even knowing that the cremaster muscle is the tendon responsible for descending the testicles in



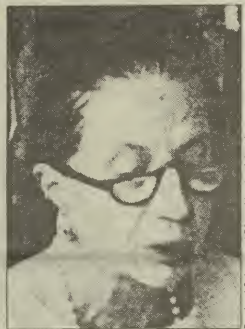
Hand-carved Balinese phallus

Jacks' existence, will be displayed as the central dickorama at The Jacks' 20th Phallivernary Celebration on Monday, April 14. A special Artist's Reception will be held from 6:30-7:30 p.m., after which the Jacks' Phallivernary will take place, and the artists will have to undress or depart. Do you have a design for a dick? Respond to PenisProject@SFJacks.com.

Lives of the poets

In her massive new tome on the life of Lord Byron, author Fiona McGuinness contends that, contrary to the insistence of his previous biographers, the Lord's homoerotic/homosexual attachments were the most important ones in his life from an emotional perspective. Previous writers claimed they were just unimportant interludes, and his main passions were with women. Uh-huh, right.

In her *New York Times* review of Eleanor Dwight's new biography of immortal *Vogue* editor Diana Vreeland, fashion editor



Editrix Diana Vreeland at Vogue

Diane Rafferty asked, in effect, "How do I love Vree?" and then counted the ways: "Joey Ramone once told me he wore leopardskin bracelets in her honor. Bob Dylan's song 'Leopard-Skin Pillbox Hat' had its genesis in *Vogue*. Joni Mitchell sang the lyrics,

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THEATRE

The dean of diamonds

'The Colossus of Rhodes' at the Zeum

by Richard Dodds

The *Colossus of Rhodes*, Carey Perloff's play that ACT is presenting at the Zeum Theater, is a confusing primer about a fascinating man. Trying to get a fix on the heart and soul of Cecil Rhodes is often a frustrating business in this revised version of a play that ACT's artistic director wrote when she was just 21 — at which time the work must have seemed impressively ambitious.



Allyn Burrows as Cecil Rhodes

There is no question that Rhodes' life is worthy of drama, and the play does offer tantalizing bits of biography about a man whom Hitler once complimented. But in the United States, at least, Rhodes is mainly remembered benignly as the founder of the ultra-prestigious Rhodes Scholarship.

The money behind the scholarship came from Rhodes' domination of the diamond business in South Africa in the late 19th century, which was hardly achieved benignly. But our first glimpse of Rhodes finds him trying to make ice cream to sell to hot and thirsty miners, and as the play proceeds, we are harshly yanked without a hint of foreshadow into seeing Rhodes as a racist imperialist who dreams of ruling the whole of the African continent for the glory of the Anglo-Saxon race.

While the historical notes that Perloff strikes may be correct, they don't merge to create a comprehensible character. Nor does the blond and boyish Allyn Burrows have the formidable presence that could fill in some of the blanks in a character who, in real life, was known as "The Old Man" through most of an adult life that ended before he was 50.

Perloff does bring illumination to an intriguing element in the Rhodes saga that is often over-

looked, his close relationship with another man. While Perloff has other characters clearly suggesting that Randall Pickering (a gentle David Adkins) was a homosexual, she hedges on whether Rhodes shared the orientation — or even understood that his friend had practiced the love that dare not speak its name.

For a dramatist, the discovery that Rhodes' main competitor and eventual partner in the De-Beers company was a former vaudevillian provides a temptation that should have been avoided. Even so, the too-familiar device of using vaudeville-style songs as commentary might have worked better if the otherwise competent Paul Vincent Black, as Barney Barnato, could carry a tune.

While Barnato's Jewishness is predictably disparaged, curiously, his marriage to a black native (Kathleen Antonia) doesn't create much of a stir. Not even from Dr.

Jameson (Robert Parsons), who is the most blatantly racist, anti-Semitic, and homophobic character.

At one point, Jameson goes on a tirade about the "pansy" Pickering, whom he urges Rhodes to abandon as a hindrance on the path to greatness. But again, what we have seen of Pickering — a companionable chap who even coins the phrase "diamonds are forever" — doesn't jive with these hostile reactions. More confusion.

Following the early departure of the ailing Robin Phillips, Perloff took over the direction of her own play, which makes sense because Perloff directs all of ACT's Tom Stoppard plays, and that's what *The Colossus of Rhodes* aspires to be. ▼

The Colossus of Rhodes will run in the Zeum Theater in Yerba Buena Gardens through Feb. 2. Tickets are \$19 & \$24. Call 749-2228.

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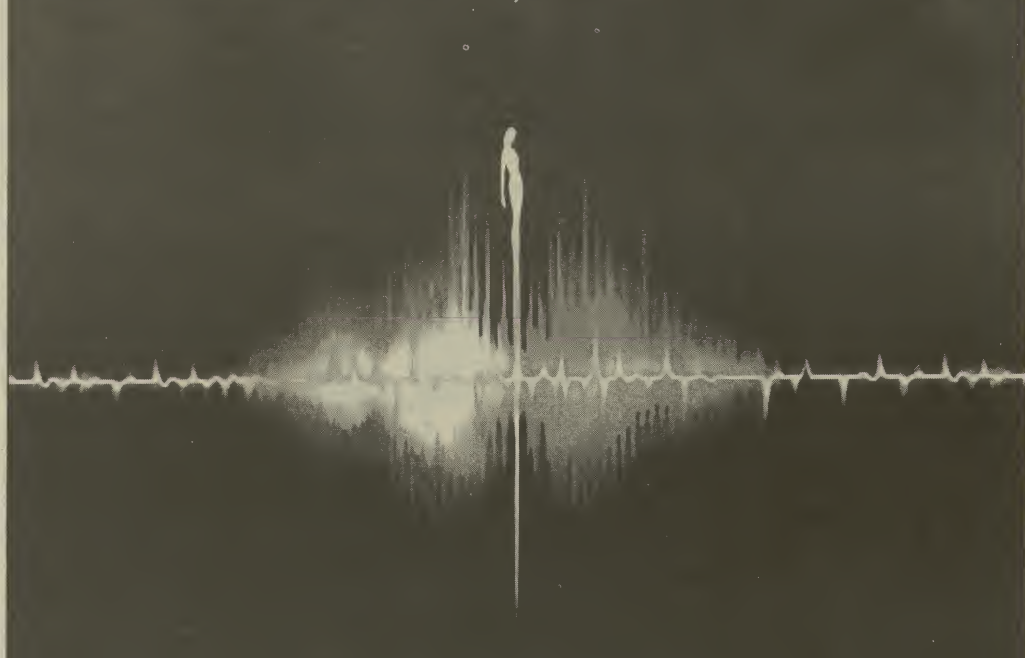
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Elements of style

Magnificent debuts in SFO 'Butterfly'

by Stephanie von Buchau

Let's get one thing straight, so to speak. I can be just as coldly intellectual as my mandarin colleagues in the press and at San Francisco Opera. It's just that there is no point in being intellectual (or "psychological," the new SFO buzzword) when you are dealing with *Madama Butterfly*.

What you need is exactly what SFO surprisingly provides in its fifth revival of Puccini's opera in the last eight years, a production that succeeds best when it ignores the political claptrap and outright falsehoods espoused in the program book. (*Butterfly* does not throw away her ancestral *otoko*, as Ron Daniels seems to think; it's a pot of rouge she jettisons when Pinkerton objects to it.)

Sunday afternoon at the War Memorial, I heard a *Butterfly* performance, with three SFO debuts, that was so elemental it had me starting to boo-hoo in Act I, before anything tragic has taken place. By the end of the elongated Act II — SFO, with its usual musical bi-polarism, presents the music of the 1906 Paris version in the dramatic format of the 1904 Milan original — my sinuses were destroyed, easily the most honking I've done in a theater since Lassie didn't come home in 1943.

The three debuts were conduc-



Argentine soprano Fabiana Bravo made her San Francisco Opera debut.

tor Fabio Luisi, American baritone John Hancock (Sharpless) and Argentine soprano Fabiana Bravo (*Butterfly*). All three were magnificent. Bravo's secret is the same as the late Pilar Lorengar's (still my all-time favorite *Butterfly*), though their voices are nothing alike. Bravo, absolutely sincere and completely naturalistic, identifies powerfully with the role of the woman who has been betrayed by her lover.

We've all been dumped, and we all remember that lacerating pain, the sense of worthlessness, hopelessness and despair. Uniquely enough, Puccini understood it, too, which is why I've always considered him an honorary female spirit, rather than the misogynistic sadist music critics portray, who supposedly enjoyed putting his heroines through emotional hell.

Growing stature

There is nothing "diva-like" about Bravo. She's short and stocky with a wide, mobile mouth and penetrating dark eyes. Garishly made-up as the purchased bride (and mistakenly wearing white, which a Japanese woman would don only for a funeral — red is a more likely bridal color), the South American soprano at first appeared clumsy and unattractive. By the last act, pale of face and heroic of stature, she was the most beautiful thing I've seen on stage in years.

The alchemy? It's called acting, and Bravo does it with voice, face and body, a trifecta one seldom gets in a single operatic artist. Her sound is slender but penetrating, easily capable of riding the huge climaxes Luisi demanded from his orchestra. (I thought Herbert von Karajan had returned to life when *Butterfly* spotted the "Abramo Lincoln" entering Nagasaki harbor.) Yet the best of Bravo's and Luisi's collaboration wasn't in the big moments, or even the arias. It was the connecting detail that broke your heart. When Cio-Cio-San tells Sharpless that she's only 15, but already old, "Quindici, netti, netti; sono vecchia" is incredibly poignant. In Act II, with Hancock's Ivy League Sharpless

the most sensitive reactor I've ever encountered in this part, the latter scene was almost unbearable, while *Butterfly's* acceptance of her fate — and of Kate Pinkerton's triumph — was agonizing.

Daniels' intellectual pretensions aside, he directs the interaction among the singers with fine detail. They listen to each other; they react privately to public situations; and they always seem to be people, even when they behave



Sergei Larin as Pinkerton: randy

badly. Sergei Larin's carefree, randy Pinkerton makes *Butterfly's* passion understandable. Catherine Cook's Suzuki is warmly sympathetic. Greta Feeney's Kate is so gorgeous that of course he'd forget *Butterfly*. Kyu Won Han makes such a noble Yamadori you fleetingly wonder if Cio-Cio-San wouldn't be better off marrying him.

And so it went all afternoon — painful emotional truths that had nothing to do with self-conscious workings of the intellect, cruelly exposed in the best all-around *Madama Butterfly* I've heard in San Francisco since 1968, when it starred Jeanette Pilon and Nicholas Di Virgilio, singers of whom you've probably never heard. ▼

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Checking up on the Brat Pack

Vengerov, Shaham out on new CDs

by Tim Pfaff

With yet another violin brat pack elbowing its way onstage, the true survivors of the last brigade are circling the wagons. Two of the big-time fiddlers of Brat Pack I have issued new CDs that, in one case, stakes out new turf, and, in the other, takes an important step forward on familiar ground.



Maxim Vengerov — for my money the finest living violinist, period — has issued his first solo CD for EMI, performing music by Eugène Ysaye, Rodion Schedrin and, of course, Bach. It's truly solo in that he plays unaccompanied, in basically the same program he performed live in Davies Hall a few months ago. Gil Shaham — the Golden Boy who has ascended to the dais of Isaac Stern, for better and worse — has weighed in with new DG live recordings of the Brahms Violin Concerto and the Double Concerto (with cellist Jian Wang) under Claudio Abbado conducting the Berlin Philharmonic.

Vengerov's CD comes as welcome reassurance to anyone who has found his move to EMI Classics from Erato less than heartening. He's recorded less for EMI, and it's been less important music with less interesting partners. But this solo CD more than compensates. The music is consistently interesting, intriguingly assembled, and performed as if there may be no tomorrow. As, of course, there may not be. Leave it to a Russian to dance on the edge of the apocalypse.

In other hands, Ysaye can be hard to absorb. The music, only mildly "modern," goes down easily enough, but its flagrant exhibitionism can assault the senses. But

no less an authority than David Oistrakh, one of the greatest and least frivolous of violinists, pronounced Ysaye's some of the most innovative music since Paganini's. So, as they say in Odessa, there.

Vengerov plays four (Nos. 2-4 and 6) of Ysaye's Opus 27 Sonatas, leaping over the technical hurdles with indecent ease. What keeps it all from being more than just a blizzard of bow resin with sound effects is Ysaye's keenly focused if kinky imagination. The composer wrote each sonata with a different virtuoso violinist in mind. While Vengerov always sounds unmistakably his staggeringly talented, big-hearted self, he gives each piece a distinct profile. He lingers almost salaciously over the sour harmonies of the sixth. It's hardly a dissonant work, more like a ripe, truly challenging soft French cheese; once past the nose, what's startling is its sweetness. This may be offbeat repertoire, higher in fat and calories than protein, but Vengerov has made it his own.

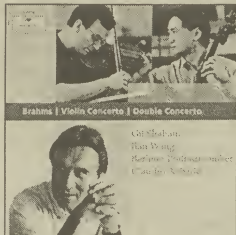
Bigness of spirit is the best explanation of Vengerov's championship of the second-drawer music of Schedrin, whose "Echo Sonata" needs a Vengerov to make it worth the bother. His charming, pizzicato "Balalaika," composed for Vengerov, is an ideal encore, which it is, live, here.

The real thriller, though, is the Bach, not a solo sonata or partita, but no less than the Toccata and Fugue in D Minor of organ fame. The work's provenance has been in dispute for years, and a case can be made for its having begun as a violin piece, possibly not by Bach. You don't think about authorship or instrumentation while Vengerov is playing it, on a Baroque violin at that. EMI really ought to have said something about that instrument, but the shameful CD packaging demurs. Vengerov does not. The piece doesn't sound "smaller" on the tip of Vengerov's bow than it does on the hands and feet of most organists, yet he plays the Baroque violin with as much understated mastery as fire.

Creeping beauty

The only good reason I can think not to buy Shaham's new Brahms Concerto is to buy

Vengerov's instead. But the reason to get Shaham's is that it also has the Double Concerto — and it's not just Shaham's. Abbado, cellist Jian Wang, and the BPO are partners when not downright goads for a musician who regularly needs just that.



Shaham is one of those rare musicians who seems incapable of making an unbeautiful sound. The box-office value that yields has often been offset by the glibness of his performances. His playing can be maddeningly beautiful, and what it almost always lacks is a sense of struggle, the "getting there." Too bad struggle is often the point in serious music. There's something "born-with-a-silver-spoon-in-its-mouth" about his artistry, and even his fine performances, like this one, can leave a weird aftertaste, like a Nobel Prize for Literature awarded to a writer from the "right" country.

In this live performance, he works. The results are still consistently ravishing, but you can hear him breathing like a beast of burden. Ideally, the Brahms Concerto sounds more attained, even "earned," than it does here, but there's no mistaking Shaham's is front-rank violin playing.

The truth is, I love this recording. But it's Abbado who brings the clarity of vision to this overexposed piece to make the CD worth having; Shaham's accompanying him. In the Double Concerto, Jian's deep plunge into the opening measures has that elemental quality Shaham's lacks, and his every subsequent phrase means something. Together, Abbado and Jian coax Shaham into what becomes a real ensemble effort to yield a great reading of the Double Concerto. ▼

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Out There

◀ page 26

'reading *Rolling Stone*, reading *Vogue*.' And Patti Smith said, about growing up in South Jersey in the '60s, 'Vogue magazine was my whole consciousness.' But, as Andy Warhol observed in his diaries, until you've seen Mrs. Vreeland eat a banana, you haven't really lived.

Where there's a Will...

In the *Times*' "Night Out With" column, we learned that former *Saturday Night Live* star Will Ferrell, though now clearly and completely heterosexually-impaired, was at one time prepared to take a walk on the wild side. As a member of Delta Tau Delta at college in Southern California, Ferrell "once proposed that the frat 'go gay,' so it wouldn't have

to pay for parties, usually thrown to draw women. The plan was not welcomed. 'Half the guys thought I was really funny,' he recalled. 'The other half were like, 'What's his problem?'" And the third half were secretly hoping his plan would be seconded.

Unwelcome sign of the times: last week the *Oscar Wilde* Bookshop in Greenwich Village, the oldest gay and lesbian bookstore in the US, announced it will close at the end of January. Defeated by Amazons?

Finally, kudos to *Cosmo Girl!* magazine, whose February issue features a fashion spread of pretty young couples in love — including "Meghan and Jessilyn," shown kissing above the quote: "Our first date lasted 10 hours. We talked all night, and we each broke the other one down. Nothing mattered but us, and that's when we knew." Now so does America. ▼



Meghan & Jessilyn in *Cosmo Girl!*

San Francisco, Dark City

'Noir City' series screens at the Castro Theatre

by Tavo Amador

San Francisco's natural beauty and reputation for not caring about anyone's past have been magnets for people fleeing other places to seek new lives and fortunes here. This makes it an excellent setting for Hollywood film noir, which is showcased at the Castro Theatre January 17-26. Author Eddie Muller has selected a mix of well-known and unfamiliar titles for the *Noir City* program.

After years in supporting roles, often as a gangster, Humphrey Bogart became a star in *The Maltese Falcon* (1941). His enormous appeal usually mystifies me, but this is a justly celebrated movie. Bogart's Sam Spade is cynical and quixotic, although homophobic — he enjoys beating up Peter Lorre's perfumed Joel Cairo too much. Mary Astor is superb as the slippery Brigid O'Shaughnessy, the woman who hires Spade. Sidney Greenstreet's Guttman flirts with Spade while planning to outfox everyone in pursuit of the legendary statue. Elisha Cook, Jr. is Guttman's boy — perhaps in more ways than one — and Gladys George is an amorous widow. The film marked John Huston's directorial debut. (1/17)

In *Dark Passage* (1947), Bogart escapes from San Quentin and is hidden by Lauren Bacall. The far-fetched plot involves Bogart



Humphrey Bogart: quixotic.

having plastic surgery to change his appearance. Bacall is beautiful and sympathetic, but Agnes Moorehead steals the picture as a meddlesome bitch who memorably gets what she deserves. (1/17)

Ann Sheridan was one of the loveliest and most talented stars of the late '30s and '40s, although the former "Oomph Girl" is now unjustly forgotten. In *Woman on the Run* (1950) she's a wife desperate to find her husband, a witness to murder, before the killer gets him. Excellent location shots at the fabled Playland at the Beach. (1/18) As *Nora Prentiss* (1948), Sheridan's a San Francisco chanteuse who inadvertently brings trouble to the men in her life. One of them is Robert Alda, Alan's father.

(1/23)

Orson Welles directed and stars in *Lady from Shanghai* (1948), in which his then-wife, Rita Hayworth, portrays a treacherous beauty. Welles cropped her fabled copper tresses and bleached them blonde, making her look harder than she normally did. The wonderful Everett Sloane is the reptilian villain. The spectacular finale, set at Playland's Fun House, is a classic. (1/18)

Joansing for Jack

In 1952, Joan Crawford needed a hit. She bought the rights to *Sudden Fear*, and reluctantly agreed to Jack Palance as co-star. She plays a San Francisco heiress and playwright who fires Palance from her show, only to marry him later. He seems content enough until old flame Gloria Grahame shows up to cause trouble. But Joan foils their plot and then some. Her operatic emoting earned her a third Oscar nomination. After a while, her scenery-chomping is mesmerizing — try not to watch. Palance is sexy and menacing, and Grahame is her usual fascinating self. The Telegraph Hill-set climax is gripping. The film made a mint. (1/19)

Many people consider 1947's *Out of the Past* the quintessential film noir. It's got it all: a wary hero (Robert Mitchum), a smooth villain (Kirk Douglas), beautiful women — good, bad and sometimes both (Jane Greer and Rhonda Fleming), terse dialogue, and fine chiaroscuro lighting. The plot is complex, and no one is trustworthy. (1/20)

Director Blake Edwards showed himself a master of suspense in *Experiment in Terror* (1962), a scary kidnapping story. Lee Remick's younger sister (a teenage Stephanie Powers) is abducted, and her life endangered. Glenn Ford is the cop determined to save her, and Ross Martin is the creepy villain. The finale is set in Candlestick Park as the Giants battle the Dodgers. (1/26)

The Sniper (1952) is a serial killer. Richard Kiley, years before becoming a Broadway musical star (*Man of La Mancha*), Dark City denizen Marie Windsor, and Adolphe Menjou are directed by Edward Dmytryk from Edna and Edward Anhalt's Oscar-nominated script. (1/25) Anyone visiting *The House on Telegraph Hill* (1951) will find Valentina Cortese pretending to be someone she isn't. Robert Wise directed. (1/22) In *The Midnight Story* (1957), a young and pretty Tony Curtis is a cop whose attempt to solve the murder of a North Beach priest is blocked by other policemen. He



Ann Sheridan: the 'Oomph Girl.'

quits to investigate on his own. Chief suspect, the virile Gilbert Roland, develops fatherly feelings for the cute sleuth. Who can blame him? (1/25)

Other promising titles include *Born To Kill* (1947), directed by Wise, with the always splendid Claire Trevor. It's about a San Francisco socialite's passionate affair with her brother-in-law, who is also a killer. (1/22) *The Raging Tide* (1951) features a pre-stardom Shelley Winters, and Richard Conte as a gangster wanted for murder. (1/24) Fourteen years before directing Clint Eastwood in *Dirty Harry*, Don Siegel put the adorable Richard Jaeckel and Eli Wallach in *The Lineup* (1958). Extensive shots of San Francisco in the '50s. (1/26) ▼

Scot free

'Morvern Callar's new life

by David Lamble

As with her first feature, *Ratcatcher*, Scottish filmmaker Lynne Ramsay gives her central character a dead body to ponder before beginning her life's journey. For the title character of *Morvern Callar* (a story Ramsay wrote with Liana Dognini based on Alan Warner's novel), finding her boyfriend James dead on Christmas Day is a terrible shock. For 15 minutes, the film sits with her by the body, having a smoke. When Morvern finally springs into action, we're a little shocked at what she decides to do with him: nothing at first.

On the surface a 21-year-old supermarket cashier, Morvern Callar (Samantha Morton) is actually part cowboy, part punk-rocker. Telling her friend Lanna (newcomer Kathleen McDermott) that James has split town, Morvern opens the gifts that he's left her: a new steerhide jacket, a Walkman containing his tape that will play on her headphones throughout the film, £3,000 for his funeral, and a first novel, stored on a computer, which he asks her to send to a London publisher.

It's when Morvern types her name on the computer as the author of James' novel that she becomes the author of her own life. The film that bears her name kicks into life as an oddly kinetic female buddy road-picture, with some startling pit-stops and a techno soundtrack.

With *Ratcatcher* and *Morvern Callar*, Lynne Ramsay has kicked some fresh life into the dead carcass of British "kitchen-sink" cinema, in which poorly-educated characters rail at the hand life's dealt them before sinking into their fates waiting tables or driving cabs. The films of Mike Leigh are a safely respectable way of viewing



Samantha Morton (r) is Morvern.

these creatures. Ramsay's films are bumper rides. Her characters take ecstasy and attend raves, banging away at the doors to their cages.

Morvern uses James' funeral fund to take Lanna on holiday, the girls finding a Spanish hotel that meshes the Club Med and youth hostel cultures. Lanna is in hog heaven, partying with the same dopey boys she'd club with back home — in contrast to Morvern, for whom tourist Spain is just Scotland with sun. After a rambunctious night with a hunky boy mourning the death of his mom, Morvern yanks Lanna off to the barren beauty of rural Southern Spain, where their trip together and friendship come to an abrupt end.

Morton and McDermott bond so perfectly that their tub-time together stays innocent without prurience or prudery. Morton, who stole Woody Allen's *Sweet and Lowdown* as Sean Penn's mute girlfriend, is tone-perfect as a young woman of few words who profits by lifting the words of a dead man. When the publisher's rep describes the big check she'll get for her "first novel," he ironically reads her perfectly. "I loved hearing a distinctive female voice." ▼

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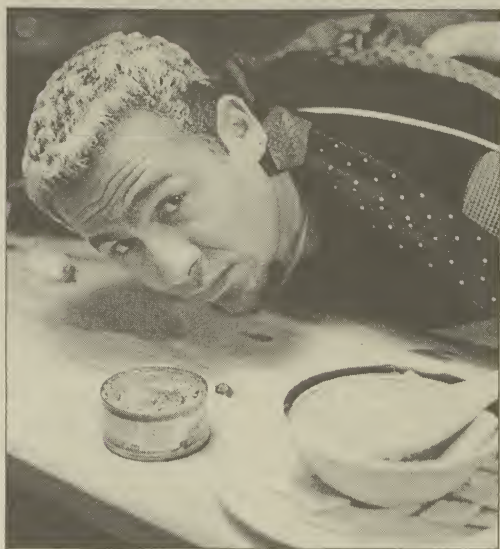


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P.P.S. It hasn't been 1972 in 30 years

'P.S. Your Cat Is Dead' is a throwback to the hit of repertory theatre



Lombardo Boyar (as Eddie Tesoro) jokes the film is really about his butt.

P.S. Cat: the cast

Arts cover

he would memorably prove in a few monologues in *A Chorus Line*, he could invent heartbreakingly hilarious hooks that only seemed to be about sex. (Frederick from *A Chorus Line*: "Why is it only my ass that ever gets invited places?")

Without a job, living in a shabby loft apartment that has been broken into twice in the last year, Kirkwood's Jimmy Zoole arrives home to discover that his girlfriend has packed her bags, leaving only a curt phone message from his vet. It is at this point that Jimmy stumbles over a very cute gay burglar, and the fun begins.

Debating on Broadway (with 2001's spaceman Keir Dullea as Jimmy, and Tony Musante as the burglar), *P.S. Your Cat* enjoyed a successful afterlife as one of the most performed plays in the repertory theatre circuit (gaining notoriety when gay icon Sal Mineo was stabbed to death near his LA apartment returning home from a rehearsal).

About three years ago, actor Steve Guttenberg made bringing *P.S. Your Cat* to the screen the Holy Grail of his hopes for a second career as a director. During the several months it took to negotiate the movie rights with the Kirkwood estate, Guttenberg (with Jeff Korn and Michael Bell) sought to fashion a screenplay by morphing elements of Kirkwood's play with the novel, which he feels contains a darker version of the story.

Signing on

Coming off a string of box-office hits (*Cocoon*, *Police Academy*), Guttenberg, able to produce *Cat* on his own dime, can still remember what it was like to be hungry for work. After a fruitless stint in LA, Guttenberg had returned to college when he received a call from his agent advising of a part in a big-budget drama, *The Boys from Brazil*. Despite his apprehension that *Boys* was some kind of gay film, Guttenberg signed on to work for veteran director Franklin Schaffner.

Far from gay, *Boys from Brazil* was a campy forerunner of a film genre that could be called Nazi

kitsch. In the film, Laurence Olivier plays a now-elderly Jewish hunter of Nazi war criminals, attempting to foil the efforts of the scenery-chewing Gregory Peck (as Dr. Joseph Mengele) to clone a new Hitler. Guttenberg plays a puppy-like young Jewish activist who bugs a meeting in which Mengele outlines plans to breed a whole generation of young Hitlers. Guttenberg still remembers pleading with director Schaffner to have his character, brutally stabbed to death by Mengele's henchmen, die with his eyes open. "Only if you promise not to blink," barked Schaffner.

"I said, 'I can blink all day. Why would I do it during the take?' Well, sure enough, I blinked, and that's the take he used."

Almost as embarrassing and much more painful was a miscue during the first nights of filming *Cat*. Determined to shoot the movie in sequence and ignoring the conventional industry wisdom to postpone violent action to the last days of production, Guttenberg directed himself in a fight scene with burglar Eddie Tesoro (the very hunky Lombardo Boyar).

"We go through the paces, and at one point we were to fall over a coffee-table and hit the couch. It was 5 a.m., everyone was tired, I'd been getting four hours of sleep each day for I don't know how long, and we were prepared to do the fight. I fell wrong, snapped my neck, and time stood still." Production had to be halted for eight weeks while Guttenberg underwent painful therapy. The remainder of the production was plagued by having to shoot around his limited mobility.

During an extremely convivial hotel lunch, Guttenberg reflects with satisfaction on the finished film. He explains that it's about how a man, at the lowest point in his life, is rescued by the miraculous appearance of a new friend. "If I go into maybe Jungian theory, Jimmy ties Eddie up so that Eddie would have to deal with him, cause he thought Eddie was going to leave like everybody else."

Boyar has a different, non-Jungian theory, joking that the movie is actually about his butt, and insisting that Jimmy and Eddie are lovers in the end. ▼

by Brandon Judell

Before the late James Kirkwood co-wrote the book for the mega-hit *A Chorus Line*, he was a novelist of minor repute. One of his most popular tomes was *P.S. Your Cat Is Dead*, a novel that was quite audacious for its time: 1972.

Why? Take the plot, which focuses on the run of bad luck of the down-and-out actor Jimmy Zoole. It's New Year's Eve, and his girlfriend is dumping him; his cat, Bobby Seale, is dying at an animal hospital; and his apartment is being burgled once again by a gay burglar. But bad luck can only remain bad for so long, right? During a fit of madness, Jimmy captures Vito, ties him face down on the kitchen counter with his crotch over the basin area. Then Jimmy snips off Vito's pants and undies and pulls them off. What can happen next?

This amiable film, which remains pretty faithful to the book, is directed by Steve Guttenberg, who starred in *Can't Stop the Music*, *Police Academy 3: Back in Training*, and other first-rate features.

The few changes the actor-turned-helmer made include the feline losing his moniker (who remembers Bobby Seale anyway?), and burglar Vito being renamed Eddie Tesoro. Was Vito too Italian? Also, Vito/Eddie no longer

spouts amusing Yiddishisms in his dialogue.

Otherwise, this tale about a straight guy, who might just be a bit closeted (or not), learning to grasp life by the balls by spending a chaotic night with a queer felon is just as Kirkwood dreamed it up. This might be the reason this comedy seems so slight. *P.S. Your Cat Is Dead* has lost its shock value. What was titillating 30 years ago is a mere chuckle now.

Fool's fantasy

A further stickler is that Guttenberg plays Zoole as too much of a *schlimazel*, the sort of person who has soup spilled upon him by somebody else. You're not quite sure why Zoole has a beautiful girlfriend, or why all these gay men are hitting on him. Maybe Guttenberg believes that ancient straight man's fantasy that all homos will go down on something with a penis, even if the creature looks like Ernest Borgnine.

One other slight fault is Michael Sembello's jazz score. You remember he wrote and sang "Maniac" many moons ago. Especially early on in the film, particularly during the Jimmy/Eddie fight scene, his notes undermine the action, near-fatally diluting the tension between the two lead characters.

But this is all being rather persnickety on my part. In the end, *P.S. Your Cat Is Dead* is a sweet

confection that goes down rather easily. Here's a perfect date film that will leave you with a smile on your face and a few cat's hairs on your slacks.

For trivia fans: In 1976, the actor Sal Mineo was stabbed to death as he walked home from a rehearsal for the LA production of *P.S. Your Cat Is Dead*. This film stars A.J. Benza, the obnoxious media figure, as Carmine, a perverted homosexual, and he's surprisingly rather good. ▼

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Marit Brook-Kothlow and Mark Rafael Truitt in *Body Familiar*.

Haunted by memories

'Body Familiar' at the Magic Theatre

by Richard Dodds

The artist at the center of Joe Goode's *Body Familiar* reveals his simple creative mantra in the first scene: "Perceive. Interpret. Act." It is, in fact, the basis of all human action, but of course, it isn't really simple. Our perceptions are constantly evolving, which brings changes in interpretations. The resultant ac-

tions that are right for today may be wrong for tomorrow, and problems arise when we stick with an action out of pride or fear. That is what afflicts the drifting characters in this new play at the Magic Theatre.

Goode is best known for the San Francisco dance company that bears his name, though his works famously blur the line between performing genres. In *Body Familiar*, words are the primary currency, but these words are often accompanied by a stylized physicality that enhances them in intriguing ways.

A verbal battle between siblings becomes a mimed sequence of exaggerated body blows that amplify the now-ritualistic nature of their fights. A conversation between intimates includes trusting physical collapses that must be countered by the other party.

The story that Goode has spun largely focuses on Leonard, an avant-garde artist admittedly fascinated with "rough trade and body parts," and his patrons-of-the-arts friends who have let their wealth become an albatross of ennui. Bull and Kitty, unhappily married, submerge their misery in, respectively, alcohol and good causes. Bull's sister Katherine is a frayed soul who imagines she could be a happy lesbian if only her friend Simone hadn't died.

But Simone isn't really out of the picture. She was Bull's true love, and, as a ghost, she returns to help her friend Leonard sort out his own unsettling longings. Leonard has not been able to move on from a relationship with a Latino hustler, and the memory of their time together is played out in a seductive dance.

Goode displays a deft hand with dialogue and a fluid way with staging, and while some of

his dramatic exclamation points fizzle, the two-hour play contains considerable humor and passion. What doesn't work is the second-act appearance of the hustler-boyfriend, who has become a buttoned-down nurse caring for the emotionally shattered Katherine. A point is being made about appearances being deceiving, but the cost of invoking this oft-flayed notion comes out of the dramatic tension that had been built from this relationship.

Part of the problem arises from Felipe Barrueto-Cabello's weak-voiced performance as the "new" Ricardo, undercutting the vibrancy he created for the character in the first act through movement. Barrueto-Cabello is one of three members of the Joe Goode Performance Group in the cast, so clearly his forte is more physical than verbal.

But this is not a problem for Elizabeth Burritt, another Joe Goode veteran, who creates in Katherine a fascinating character overwhelmed by her demons. Marit Brook-Kothlow, as Simone, combines her dancing and acting assignments with mild agreeability. The three actor-actors in the cast provide strong work: Mark Rafael Truitt as Bull, Celia Shuman as Kitty, and Liam Vincent as Leonard.

Goode doesn't quite know how to end his play, and calls upon portentous words and imagery to artificially wrap things up. But *Body Familiar* emerges both as an intriguing step for Goode and a worthy experience for audiences. ▼

Body Familiar will run at the Magic Theatre through Feb. 2. Tickets are \$17-\$37. Call 441-8822.

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Mega Mahler

by Jason Serinus

Mahler Symphony No. 1 - San Francisco Symphony, Michael Tilson Thomas, cond. (SFS Media)

Michael Tilson Thomas continues to enhance his reputation as a Mahler interpreter of the first order. This second release in San Francisco's Mahler series, recorded live in Davies Symphony Hall September 19-23, 2001, finds conductor and players in expectedly superb form.

In documenting his San Francisco Mahler achievements, MTT finds himself pitted against the recorded legacy of past Mahler champions. Though his friend and mentor Leonard Bernstein never advised him in Mahler interpretation, instead encouraging him to "figure it out" on his own, MTT's performance of this immensely colorful symphony more than holds its own with Bernstein's live 1987 DG version with the Concertgebouw Orchestra.

In an early "program" which he later disavowed, Mahler equated the First's opening movement with spring. "The introduction to the first movement sounds of nature, not music!" he wrote to conductor Franz Schalk. Certainly, spring blossoms in the delightful chirps



and cuckoos from the woodwinds, and in melodies that flow like water in a limpid stream. MTT's sense of nature is magical, the melodic progressions and orchestral peaks wonderfully characterized. Even if some of the emotional transitions could be more sharply delineated and milked for all they're worth, as Bernstein does so well, and the movement's ending could be performed even wilder, this is a fine performance.

Tilson Thomas' second movement scherzo, a *ländler* (waltz-like dance), is far more successful than Bernstein's, which moves so slowly as to suggest that Mahler's couple has leaden feet. Perhaps Bernstein's interpretation is justified, given that Mahler's third movement begins by turning "Frères Jacques" into one of his trademark funeral marches, but I prefer to stick with Tilson Thomas, and take the symphony one

next page ►

TELEVISION

What's new on TV, pussycat?

by Victoria A. Brownworth

To hell with politics, let's watch TV. An economy in free fall, troops deploying to the Persian Gulf, a seemingly inevitable war with Iraq, and in North Korea, Bush *filis* has turned the most isolationist nation on earth into his own private Bay of Pigs. *Nightline* experts posited last Friday that a war with North Korea would mean the deaths of millions. With news like this, don't we need escape from the grim realities of war? With the new season starting, there's TV to watch that isn't news.

We were lambasted by some readers after our best and worst column. We left out the most defining reality shows of 2002: *The Osbournes*, *The Anna Nicole Show* and *American Idol*. Hasn't Mr. Blackwell said it all anyway? *Anna Nicole* and *The Osbournes* are proof audiences enjoy seeing others suffer public humiliation. We don't. Call us old-fashioned, but we would like to see A-N and Ozzie in rehab, and the Osbourne kids in school, learning that there are words that have more than four letters. Both shows prove that money allows ignorance to parade as talent. It's not. As for *American Idol*, the second season starts soon, and the winner of the first season has been tainted recently for having been more of a professional than she revealed on her application. She still sang best, deserved to win, and we loved the show. The End.

We also failed to mention Miss Martha Stewart, which is a regret. *Martha Stewart Living* is a great show because it is so good and damned useful. Stewart's a nifty cross between Cruella De Ville and Laura Ashley (you know she can make her own coat out of those puppies and do it on set, especially the flaying). Loathsome, yes, but Miss Martha remains in a class by herself. Which is where we assume she will end up should she ever be convicted of securities fraud.

The old season is well and truly done. No more complaints, please. We cannot cover every show, much as we desire to watch TV 24-7 on a huge plasma TV. On to the new season, in which love, money and politics continue to propel the drama; hence, the highest ratings were reserved for last week's premieres of ABC's *The Bachelorette*, FOX's *Joe Millionaire* and NBC's *Mister Sterling*. But first, the politics.

Spelling beef

The latest Aaron Spelling venture, CBS's *Queens Supreme*, which premiered last Friday, has all of the laughably bad dialogue but none of the hot sex (or hot stars) or seamy plot twists of his hits *Melrose Place* and *Beverly Hills 90210*. Apparently, New York's

Queens borough isn't his purview; we give this judicial lite (about judges in Queens? are they serious?) a few weeks at best. Oliver Platt plays a smart-assed judge married to but soon-to-be divorced from lawyer-turned-fashion designer Kirsten Johnson (the six-foot beauteous Amazon of *3rd Rock from the Sun* fame). Annabella Sciorra moves from the silver to the small screen as a judge.

We like Platt — we enjoyed his extended guest turn last season on *West Wing*, we've even enjoyed his many other failed shows, but he just isn't leading man material. We also love Johnson, here at her caustic best. But *Queens* competes with *Law & Order: SVU* and *20/20*, continued ratings-grabbers. In closing may we simply add, Judges: not sexy.

The jury's still out on NBC's *Mister Sterling*, which premiered last Friday to raves. Earnestly political in the manner of *West Wing*, it fills the spot vacated by the recently canned five-season sudser *Providence*. Part feel-good *American Dreams* and part WW-lite, it stars Josh (son of Barbra Streisand's husband James) Brolin as an independent with integrity mistakenly (everyone thought he was a Democrat) chosen to fill a Senatorial position vacated by a scandal-ridden Senator from California. We found the gee-whiz content over-much, and the number of highly placed women of have actually worked in our nation's Capitol. More of a PAX-TV series than NBC. We also didn't like the off-the-cuff comment Brolin made the morning of the premiere while guesting on ABC's *The View*. Barbara Walters referred to the show as one of only a few political dramas on TV. He noted only *West Wing* and the upcoming sitcom starring Nathan Lane as a Barney Frank-alike competed with *Mister Sterling* in politics, but added he wouldn't want to be in that category (Lane's). We hope he meant sitcom and not gay. After all, La Streisand is his stepmother.

On GMA before this week's premiere of *The Bachelorette*, can she really not be queer GMA reporter and sports maven Robin Roberts asked star Trista Rehn (second runner-up from the first season of *The Bachelor*) if this distaff version of *The Bachelor* wasn't just a tad unseemly. Rehn responded that it wasn't, and she wanted to change that stereotype. (That would be the one where if a woman does sexually what a man does, she's a slut.) Well, good luck. Somehow seeing one woman plow her way through 25 guys just looks a bit too Hubert Selby for

us. And they talk about us queers flaunting it. Please.

Palace dreams

FOX's new sleazefest, *Joe Millionaire*, was like a one-night stand after too many drinks: sexy and fun, but embarrassing. Evan Marriotti, a construction worker making \$19,000 a year (doesn't he

know any mobsters? We never heard of any construction worker making so little) pretends to be a millionaire (with \$50 mil and a mini-Versailles Palace in France) to find the woman of his dreams. The premise of the

show: Will she stick with him once she finds out he doesn't have money?

Like all FOX shows, everyone is sleazy, even the lovely queerish butler. Marriotti is a hunky dream, so we are betting the \$19,000 won't faze every girl. The opulence of the setting is amazing, and we admit we'd have a difficult time once the chariot turned back into a pumpkin (or the Marriotti into a bumpkin). Worth watching to see just how sickening heterosexual life can be. Pretend Marriotti might go gay if his heart is broken.

Also new is the wonderfully creepy *Celebrity Mole: Hawaii*. We love the smart reality *Mole* shows. We also think calling this group of has-beens and wannabes "celebrities" is a stretch, but it's lots of fun.

We want to alert viewers to the best soap you're not watching: ABC's vampire-laced, sex-and-intrigue-laden *Port Charles*. This is the best half-hour on daytime, and we can only pray that an out gay vampire gets added (we already think Joshua, played by the riveting Ian Buchanan, might have a few light moments). This show is so stylish it hurts. Watch and weep.

Speaking of weeping, Maggie finally told Bianca the harsh truth on *All My Children*. She likes guys. Bianca has yet to find a girl who both likes girls and doesn't get killed. AMC has to make a New Year's resolution to give Bianca a girl. Please. We've waited for two years. The clock is ticking out on our patience.

An almost unbearably poignant TV moment last week suggests a VCR alert for tonight. NBC's *ER*, on our best list for last season, began anew with Kerry Weaver (Emmy-winner Laura Innes), head of the *ER* and the show's resident lesbian character, miscarriage the baby she and her lover, Sandy Lopez (ultra dyke dream-date Lisa Vidal), had tried so hard to conceive.

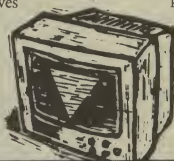
While caring for a deaf teen with sepsis from an untreated STD, Weaver miscarries. Later, the teen spies Weaver being treated. Before leaving the hospital to break the sad news to her lover, Weaver tells the teen she must be admitted overnight, promising to call her parents yet say nothing about the STD ("They're disappointed enough that I'm deaf,"

signs the teen). In sign language she asks Weaver what happened, pointing to her own hospital gown, then to Weaver.

The next three minutes confirm why *ER* remains, after 10 seasons, one of the best-written and acted dramas on TV. Slowly, Weaver makes the sign for pregnancy, and then its loss. The rocking of the missing baby in her arms sets the hard-as-nails Weaver sobbing uncontrollably, the young deaf woman gently holding her. Succinctly poignant with not a hint of sentimentality. Beautifully done. Weaver comes back tonight, post-miscarriage.

The most poignant hour on recent TV had to be PBS' *Death in an American Family*, the cinema verite end of the life of Lance Loud, TV's first openly gay "character," on TV's first reality show, *An American Family*, on which the then-19-year-old Lance came out publicly and began his turn as radical fairy, drag queen, rock star, protégé of Andy Warhol, and lifetime drug and sex addict, dying of a combination of AIDS and hepatitis C in December 2001.

Loud remained charming, brash and no-nonsense 'til his last moments. *Death* was a tearjerker with total attitude, and put AAF in its queer historical context. If Rufus Wainwright's rendition of "Over the Rainbow" didn't leave you sobbing, you have no heart. Check pbs.org for info on both DIAAF and AAF. The former will be rerun, and the latter is running all its segments over the next weeks. ▼



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Mahler First

◀ previous page

movement at a time.

MTT impressively underscores the funereal aspects of the third movement. Both interpreters excel in conveying Mahler's unexpected transition to a spirited melody with Jewish/Klezmer roots, and then to the final sad song from the *Wayfarer* cycle.

MTT's concluding movement is tremendous; the sense of presence is frightening when the or-

chestra lets loose. Given that Mahler likened his opening to a bolt of lightning, both conductors whip their orchestras into a frenzy. Bernstein may prove more memorable in the way he winds down from this first of many Mahlerian storms, swells at the conclusion of the subsequent heartfelt interlude, and hurls his forces through the climactic ending, but both conductors create moving musical coherence out of Mahler's characteristic 90° shifts from fury to vulnerability, and pain to redemption. ▼



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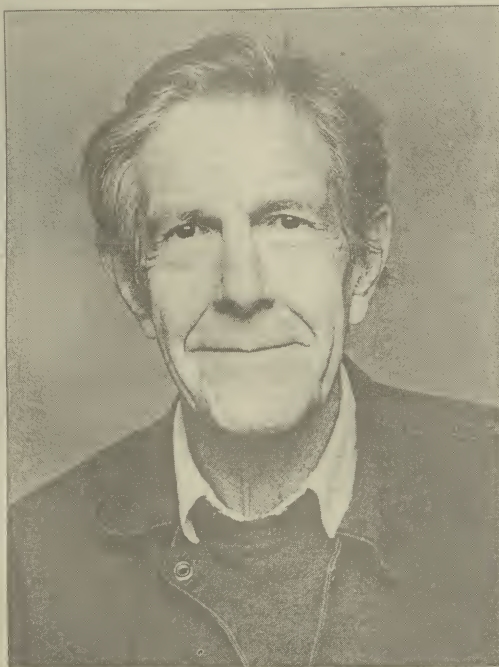
John Cage scores at Berkeley Art Museum

by Michael McDonagh

Just when you thought it was safe to go in the water, Fortress America is at it again, belligerent as ever you please, hell-bent on taking over Iraq, and the world. Seen within this insane context, John Cage's smallish but quite comprehensive show of prints done at Kathan Brown's Crown Point Press in San Francisco (and, before that, in Oakland) looks eccentric, even out of step with the times. Yet a little reflection rights that perception. Cage's quietist approach was ahead of the curve, and still is. In the increasingly loud world we live in, where everything seems to be either an ad for war or the latest bloated Hollywood product, his work can't help but look radical, even necessary. *Intaglio Prints by John Cage* runs through March 16 at the Berkeley Art Museum.

The artist, who was born in 1917 and died in 1992, gained far more renown as an iconoclastic composer, even though he painted from an early age, and always traveled in visual art circles. Like his music, these prints are never vulgar, and certainly never obvious. Indeed, you could say that the pieces in this show are analogous to his delicate, hardly-there works in sound. It doesn't help matters that Cage's teacher Arnold Schoenberg declared him to be not a composer, but an inventor of genius. (Virgos aren't big in the compliments department.)

Famously devoted to the use of the ancient Chinese divinatory tool the I-Ching for his artistic decisions, and to the separation of his ego from the work at hand, Cage took a determinedly non-Western view of things. A suite of color etchings like *Changes and Disappearances* (1979-1982), for example, though mathematically conceived, shows his openness to the serendipitous nature of "mistakes." The 1978 *7 Day Diary* (*Not Knowing*), which uses a full gamut of printing techniques, was fully planned. Though it emphasizes the seriality of its "drawings,"



Cage in 1984: His artistic approach was ahead of the curve, and still is.

these nevertheless resemble the Robert Wilson's theatrework.

Unconscious or barely-known things seem to be at work in the suites *Ryoku* (1985, 13 color dry-points), with its preponderance of shapes suggesting the ghosts of glass shards, and *Where R-Ryoan-ji*, which is a kind of remem-

stocks several titles like *John Cage: Kostelanetz*, and BAM's Gallery 6 has related art. A further fillip is Cal Performances' presentation of Cage's partner and lifetime collaborator Merce Cunningham's dance company, February 7-8 at UC Berkeley's Zellerbach Hall; and the San Francisco Contempo-

Devoted to the ancient divinatory tool the I-Ching, and to the separation of his ego from the work at hand, Cage took a determinedly non-Western stance.

brance of the exquisite sand-garden of the same name at the famous Zen temple in Kyoto, itself the subject and title of Cage's musical work of 1983 for a percussionist using found objects. The casual, even accidental, look of many of these prints (the Crown Point website doesn't do them justice) belies Cage's very definite and highly paradoxical control. Were that not so, they would come off as haphazard attempts at catching the moment, which they certainly are not.

It's a shame that there's no catalog for this quietly impressive show, though the bookstore

rary Music Players' *Cage Retrospective* concert on January 27 (SFCMP), which will include his very beautiful 1949-50 *String Quartet in Four Parts*, which evokes the eternal humors of the seasons, as well as several other pieces, including one featuring Bay Area treasures cellist Joan Jeanrenaud and percussionist Bill Winant. ▽

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TV & VIDEO

Eating well

'Dinner Rush' is out on tape and DVD

by Robert Julian

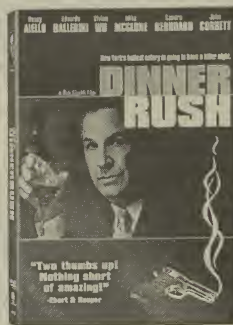
In the world of small independent films, it's always exciting when something like *My Big Fat Greek Wedding* breaks through to a wide audience. And it's a crime when equally wonderful gems get no recognition. Such is the case with *Dinner Rush*, a jewel of a motion picture that was first released a year ago. Maybe it was bad timing, lackluster promotion, or poor distribution. Who knows? But for some reason, *Dinner Rush* became the best film of 2002 that nobody saw. This week, *Dinner Rush* is released on DVD and

VHS, and it deserves to be at the top of your viewing list.

The action unfolds at Gigino's, a TriBeCa restaurant run by an Italian family. Mom is deceased, but the patriarch, Louis Cropa (Danny Aiello), oversees day-to-day operations while his son Udo (Eduardo Ballerini) creates culinary delights in the kitchen. Udo is a rising star on the Manhattan restaurant scene, ambitious to take over the operation from his father. But for 25 years, Udo's dad Louis has not only run the restaurant, but a bookmaking operation with an old business partner. Mobsters from Queens bump off Louis' partner early in the film

and show up on Louis' doorstep demanding control of not only the bookmaking operation, but the restaurant as well.

All the players assemble at Gigino's for one unforgettable evening that unfolds across the screen like an operetta, performed by a great ensemble cast. Duncan, the sous chef (Kirk Acevedo), is a gambling addict who is having an affair with the hostess (Vivian Wu). A large party of artists and hangers-on arrive in the company of one of Manhattan's foremost art dealers. They are served by a waitress who is an aspiring artist. And when the electricity goes out, the patrons include a mysterious Wall Street em-

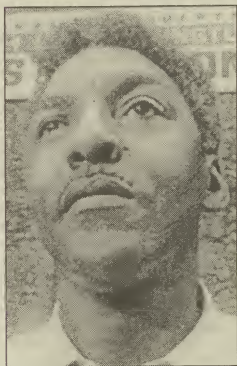


ployee (John Corbett), a policeman and his wife, two mobsters, one of New York's most prominent food critics (Sandra Bernhard), and a full complement of waiters, bartenders, busboys, and cooks.

Director Bob Giraldo keeps the pace appropriately frenetic, revealing not only interconnections

between the players, but the chaos that reigns in the kitchen of any "hot" restaurant. An intelligent script by Rick Shaughnessy and Brian Kalata offers up a tasty smorgasbord of New York personalities, all destined to collide in unexpected ways on this particular evening. And the food looks fabulous. Do not watch this film while you're hungry, or you'll be hitting the pause button and running to the kitchen.

As with any film dealing with mobsters, there is some violence, but not enough to spoil your meal. *Dinner Rush* is a fully realized cinematic feast, guaranteed to delight. Don't miss it. ▼



Rustin embraced activism (1963). A.P.

Bayard Rustin

◀ Arts cover

was arrested in Pasadena for having sex in the back seat of a car with two men. Charged with "sexual perversion," Rustin was thrown out of the pacifist organization.

Drawn to the work of Martin Luther King, Jr. (who was only 25 at the time), Rustin became a central figure in King's quest for non-violent social change. His success in organizing the March on Washington resulted in Senator Strom Thurmond publicly denouncing Rustin as a Communist and sexual pervert. But by that time, Rustin's course was clear. He shift-

ed his efforts to embrace political activism, and worked with the Johnson Administration in preparation for the Civil Rights Act of 1964. Although not intended as a reflection of Lyndon Johnson, the documentary includes a wonderful segment in which Rustin advises those seeking to manipulate politicians to "seek out the one who thinks the least."

Drama lean

Documentary filmmakers Nancy Kates and Bennett Singer do a good job of covering Rustin's personal journey. They assemble archival footage and still photographs, and conduct interviews with Rustin's former co-workers, as well as two of his male lovers.

But I would have appreciated more information on his private life, and some insight into how he managed to support himself financially through his work as an activist. The pace of *Brother Outsider* is rather slow, and the deliberate tone of the documentary belies what must have been an incredibly tumultuous life. Rustin's story cries out for dramatic treatment, and it would be the perfect vehicle for a screenplay.

In the late '60s and early '70s, the Black Power movement considered Rustin an "Uncle Tom" because of his insistence on non-violence. And his refusal to challenge Lyndon Johnson about the war in Vietnam brought criticism from other circles. Rustin never

spoke publicly about his homosexuality, but before his death in 1987, he participated in the gay/lesbian civil rights movement. In his later years, he also traveled the world assisting citizens of other countries in their struggles for peace and equality. Both black and gay, Rustin was a minority times two, but he fearlessly shouldered the weight of this burden, using his own oppression to fuel his commitment to global justice. His story is remarkable. ▼

Brother Outsider: The Life of Bayard Rustin airs Monday, January 20, 10 p.m. on KQED, Channel 9.

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OUT & ABOUT

Calendare

by Mark Mardon

Sims loses Ed Groff

It's fond farewell time over at the Jon Sims Center for the Arts, as the much beloved Assistant Director Ed Groff says goodbye to the organization he joined in October 2000. Groff is moving to Los Angeles to accept an adjunct faculty position in the Critical Studies Department at California Institute of the Arts. As it happens, his partner Lyndon Branaugh serves on the faculty in the Dance Department at Cal Arts, and Groff says "this move enables us to have a home together without the commute."

Groff's departure leaves Executive Director Charles Wilmoth and the Board of Directors looking for someone of Groff's high caliber to replace him—they've launched a search for a new Program Director, which Groff says is "an exciting opportunity to find the right candidate with a progressive vision for queer performing and literary arts programming."

Yet one look at Groff's résumé and you know replacing him is going to be a daunting task. Prior to coming to San Francisco, Groff served as Director of Graduate Studies in the Department of Modern Dance at the University of Utah. Previously, he was a tenured Associate Professor in the Department of Dance at Temple University in Philadelphia. He served on the faculties of Hampshire College, Connecticut College, Tufts University, and The Evergreen State College. His choreography has been presented at the Kennedy Center in Washington DC, The Annenberg Center, Movement Theater International and ARTSBANK in Philadelphia, The Hancock Theater in Boston, Symphony Space Theater in New York, The Fleet Center in Providence, The Crown Theater in Taiwan, The Rotterdam Dansacademie in the Netherlands, Tanzfabrik in Germany, and at colleges and universities nationwide.

Ed is also a Certified Laban Movement Analyst, and has served on the faculties of certification programs in Laban/Bartenieff Movement Studies at schools and universities far and wide. His scholarship in the history and philosophy of Rudolf Laban is held in high esteem.

Somehow, in addition to all this, Ed has continued to teach classes in Contact Improv and maintain a private body-work practice. He has pursued interests in photography and video documentary making. In other words, he grabs life by the balls and lives it to the fullest, and no doubt will raise quality of artistic life in LA a notch or two.

All this is academic. The real heart of the man is apparent on first contact and every time after that. What has won Ed friends and respect in the Sims Center community is his warmth, humor, energy, and obvious commitment to the development of artists and their works.

"I want to go on record as saying that it has been my great pleasure to work with Charles Wilmoth," says Groff, reflecting the warmth everyone feels about the Sims Center's father figure. "He is an outstanding Executive Director, and having him as a colleague and friend is one of the most significant benefits of this position." ▼



Tara Blau and Floriana Alessandria appear in La Luna theatre Collective's *Never in My Lifetime* at the EXIT Theatre Cafe. See Friday.



848 Community Space

"Evening of Live Music, Circus, Dance, and Food to Benefit 848 and Celspace Community Art Centers." Local multi-genre musician Shyam (Animal Liberation Orchestra; Brass Monkey Brass Band) pulls together an eclectic group of his peers for a night of live house and dub, juggling and clowning, food and dance. Featuring Josh Routh of New Pickle Circus (laffs 'n' gags); DJ/keyboardist Jaswo (house), Audio Angel (drum 'n' bass); Dancers Without Borders (smart activism 'n' sexy choreography); Jim Santi Owen (tabla wizard); Ara Anderson (trumpeter/composer); Alex Kelly (cello virtuoso) and more. Snacks by local collective Veggie Weggie. \$10-\$20 sliding (NOTAFLOF). 8:30pm. 848 Divisadero St. (btwn Fulton & McAllister). Info: 922-2385; 848.com

'WOW' @ Venue 9

Women on the Way Festival presents "Piece of You," written by Sue Peters, directed by Felicia Faulkner, performed by Linda-Ruth Cardoza and Matthew Stang. A rising young actor and a fading socialite meet in a Hollywood diner one night in 1955. Lust and loneliness lead them back to her Beverly Hills Hotel bungalow, where they unravel the seductions of fame and fortune and the empty promises of both; "In Memoriam," choreographed and performed by Kate Corby (soloist), with ensemble performance by Shannon Gaines, Lisa Holden, Maria Ross and Sarah Sass, and music by The Dirty Threes; "Drown," also by Corby, with music by Arvo Part and electronic music composer Arovane, an intense, haunting and highly physical quintet dance about the suffocating power of love; and "1,2,3,4..." choreographed by Emma Lou Huckabay and Jenny McAllister, with intimate vignettes set to a musical mix of Duke Ellington, Throbbing Gristle, Amber Asylum and Tom Waits. \$15. Doors open 7:30pm; show at 8pm. 252 Ninth St. Tix/info: 289-2000; www.venue9.com

The Marsh

"Mother's Milk" by Wayne Harris, directed by David Ford. A solo piece, both humorous and poignant, in which Harris looks at the impact his mother's breast-cancer diagnosis and death had on all those she left behind. His subjects range from his family life, the ghetto, and the civil rights movement. \$10-\$15 sliding. 7:45pm Fri. & Sat. Upstairs at The Marsh, 1074 Valencia St. (near 22nd St.). Tix/info: 826-5750.

MAX @ Argent Hotel

"MAX TGIF," cocktails hosted by The Men's Associated Exchange (MAX), a membership-supported gay fraternal organization. Gather in the beautiful lounge off the lobby. Unwind after your week, meet new guys, make new friends. Free admission. 6-9pm. 50 Third St. (near Market). Info: maxonline.org

'Hyena Comedy' @ Double Play Bar

"Hyena Comedy All-Stars," starring Sue Mell, Shelley Steward, Gordon Silveria, Eric Peterson, John DeKoven, Jenny Pritchett, Matt Johnson, Marc Minor, Lisa Schroeder, Paul Ollinger. Laff 'till you pee! Full bar. Abundant parking. \$7. 8pm. 2401 16th St. (at Bryant). Tix/info: 821-3601.

Kim Epifano

@ Cowell Theater

Choreographer Kim Epifano challenges the laws of motion with "Einstein's Daughter's," a multi-media performance with dancing, aerial arts, a live sound score, and special effects. The piece finds inspiration in the life story of Milva Marie Einstein, Albert's first wife, a gifted mathematician, who may have played a part in creating the basic ideas of relativity. Epifano jumps off into a gravity-defying investigation of her own theories of space, time and matters of the heart. NY-based writer Marianna Hous-ton helped with concept development. \$12 tonight only; other nights \$20; children under 12 free w/adult. 8pm. Also Jan 18 & 23-26. Fort Mason Center. Tix/info: 345-7575; ephandydance.org

EXIT Theatre Café

West Coast Premiere: *Never in My Lifetime* by Shirley Gee, directed by Jeffrey Drap-

er. Tessie, a naive young Irish woman who lives with her mother, and Tom, a British soldier on his first tour of Belfast, fall in love and meet secretly despite bitter and graphic warnings of the likely severe consequences of their taboo relationship. Told through a series of charged linear scenes and startling out-of-sequence monologues from an Irish mother and a soldier's wife. \$15. 8:30pm showtime. Thu-Sat Jan 16-Feb 8. 156 Eddy St. (btwn Mason & Taylor, close to Powell St. BART).

SF Int'l Art Expo @ Fort Mason

Thomas Blackman Associates hosts the fifth annual "San Francisco International Art Exposition," Jan. 17-20, showcasing works from 100 of the world's leading contemporary art dealers. \$12 (\$10 students/seniors/groups). 11am-7pm Fri & Sat; 11am-6pm Sun. Herbs and Festival Pavilions, Fort Mason Center. Info: 877-734-2399; sfiae.com

Atelier Studio Gallery

Ivan Presents a "Post Holiday Blues Cocktail Party," a monthly social event to benefit a local charity. Music by DJ Jason G. Hosted cocktails and light appetizers. Tonight's event will honor Sasha Madres, a local celebrity in the dance community. \$20 donation to benefit Stop AIDS Project. 8pm-1am. Atelier Studio Gallery Penthouse, 2354 Market St. (near Castro St.). RSVP to ivanpresents@aol.com

'Cheap Trick' @ The Stud

Opening Night: Jeff and Gary (Love Haight Lounge; Reform Skool) debut "Cheap Trick," a night of electro, indie, old-school, funk, pop, rock party for homos and friends. DJs Pinky Ring, Big Red and Slinky play glam-to-trash and "whatever the fuck we want to play." With special guests Martin & Drew of Matmos. Free w/college ID. 10pm-4am. The Stud, 9th & Harrison.



848 Community Space

CounterPULSE and 848 present "Improv Mix and Match," a performance and



"Ingrid Bergman," by Andy Warhol, shown by Sims Reed Gallery as part of the SF International Art Expo at Fort Mason Center. See Friday.

participatory jam curated by Sonya Smith. Seasoned improvisers who have performed together feed our taste for movement improvisation. Then things are mixed up for performances from newly combined artists. The audience is invited to stay and jam afterwards. Featuring Ron Estes, Leslie Seifers, Vitali Kononov, Alicia Grayson, Brenton Chang, Melanie Rios, Jamie Hansen, Kerstin Lofwander, Sonya Smith, Frieda Kipar, Bill Beckwith, Tara Brandel and special guests. \$10. 8pm. 848 Divisadero St. (at McAllister). Info: 922-2385.

'Closer Than Ever' @ NCTC

Opening night: NCTC's 4th In-Concert Season presents *Closer Than Ever*, a musical revue of songs by David Shire (music) and Richard Maltby, Jr. (lyrics), with stage direction by Earl Weaver and music direction by Bryan Nies. Twenty-four funny, wise and witty "songs of experience," each a story: an intimate, insightful tale about love, security, happiness and holding onto each of them in a world that pulls in a hundred directions at once. \$35 opening nights with post-show reception; other nights \$15-\$25. 8pm Thu-Sat; 2pm Sun. Thru Feb. 23. New Conservatory Theatre Center, 25 Van Ness Ave. (near Market St.). Tix/info: 861-8972; www.nctcsl.org

'Thief River' @ NCTC

Opening night: NCTC's Pride Season 8 presents the West Coast premiere of Lee Blessing's drama *Thief River*, directed by Ed Decker, a moving story, told over three generations, about the lifelong, largely unrequited love affair of two men from a Minnesota farming community. Ray is the one who stays behind, forsaking his identity as a gay man for marriage, fatherhood and tradition. Gil moves to the big city where he has a succession of lovers, none of whom can erase his primary attachment to his first love, the kid who did not run when Gil revealed his true self. As Blessing so evocatively puts it: "That's how you fall in love: one confession at a time." Starring Leon Accord, Levi Damone, Thomas Lynch, Bruce Moody, Jay Wesley Moore, and Andrew Nance. \$38 opening & post-show reception; other nights \$18-\$28. Wed-Sat 8pm, Sun. 2pm. Thru March 9. New Conservatory Theatre Center, 25 Van Ness Ave. (near Market St.). Tix/info: 861-8972; www.nctcsl.org

'WOW' @ Venue 9

Women on the Way Festival presents "Woods for the Trees," written and performed by Sara Kraft and Ed Purver, with Directorial Consultant Ellen Sebastian

Chang. Hansel & Gretel is a distant point of departure for this synthesis of deadpan humor, social commentary and poetic lyricism, fusing text, movement, songs, video, absurdist comedy and excessive carbohydrate consumption. Winner of 2002 SF Fringe Fest's "Best of Fringe." \$15. Doors open 7:30pm; show at 8pm. 252 Ninth St. Tix/info: 289-2000; www.venue9.com

Grupo Sociocultural Hispano @ The Center

Grupo Sociocultural Hispano invites you to their first potluck of 2003. A gathering of men and women who enjoy socializing, cooking, travel and speaking in Spanish. Although some of our members do not speak Spanish they are always welcome because they have something to contribute to the group. Free entry if you bring a main-course dish for 4 people; \$5 entry if you bring drinks, desert, or side dish; \$10 if you bring nothing. Info: Al Rodriguez at 420-4670.

Catharine Clark Gallery

Breakfast opening: "Flying Machines," new sound and DVD projects by Ed Osborn. Free. 9:30-11:30am. Thru March 1. 49 Geary St. Info: 399-1439; cclarkgallery.com

VooDoo Lounge

"Gender Blender x II," featuring PepperSpray and the Woody's, SF's premier drag queen and drag king rock bands. The Woody's open the show at 9:30; PepperSpray plays at 11:30. \$7 cover. 2937 Mission Street (at 26th St.).



'La Lesbian' @ La Peña, Berkeley

"La Lesbian @ La Peña" presents a screening of *Radical Harmonies*, a film by Dee Mosbacher that chronicles the history and fervor of the women's music movement, feminism and lesbian rights activism in America. Surprise musical guests. \$8 adv; \$10 door. 7:30pm. 3105 Shattuck Ave., Berkeley. Tix: Boadecia's Books (Kensington); ticketweb.com. Info: 510-849-2568; lapena.org

'WOW' @ Venue 9

Women on the Way Festival presents "Stardust," choreographed by Alma Esperanza Cunningham, a site-specific suite of five dances with songs from David Bowie's glam-rock period; "Walking Still," a solo dance honoring the importance of walking in African life, choreographed and performed by Nora Chipaumire, with live music by master Fola percussionist Spirit; "1,2,3,4..." choreo-

graphed by Emma Lou Huckabay and Jenny McAllister; and "Oh My Goddess!" written and performed by Sherry Glaser, portraying two diverse characters — Miguel De Cervantes, and Ma, the great Jewish Mother of us all — that converge in Glaser's wild comedy. \$15. Doors open 7:30pm; show at 8pm. 252 Ninth St. Tix/info: 289-2000; www.venue9.com

MAX @

The Eagle Tavern

MAX hosts a Sunday beer/soda bust to help raise funds for nonprofits and charities. Last year the group donated to Stop AIDS Project, Rainbow Community Center of Contra Costa County, Servicemembers Legal Defense Network, The Half Baked Players at Theatre Rhinoceros, Immune Enhancement Project, SF Art & Film for Teenagers; The New Conservatory Theatre Center; Aguilar, Queer Youth Training Collaborative, and the Jon Sims Center for the Arts. \$8 donation for all-you-can-drink beer/soda. 3-6pm. 398 12th St. Info: maxonline.org

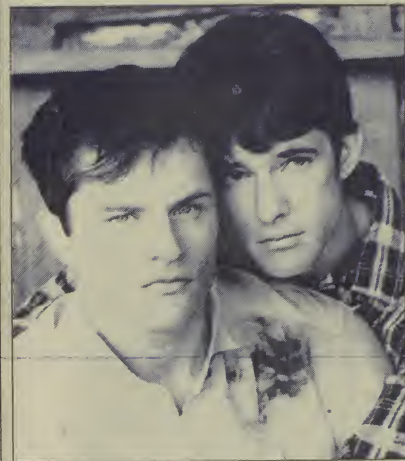
Prime Timers @ First Unitarian Church

The San Francisco Prime Timers (the former G40+ Club), a group for mature gay/bi men, hosts Thom Phillips, CMT, a nationally certified massage therapist and fitness trainer who also teaches nude yogashare for men. Topic: "The Healing Power of Touch," featuring exercises on self touch as well as group sharing. Free (donations encouraged). 2-4pm. 1187 Franklin St. (at Geary). Info: 552-1997.

Mon

Café du Nord

Early show: "Porchlight" (live spoken word) at 7pm (\$5 cover), followed by the later show, "The Monday Night Hoot," a long-running, lively, live acoustic music show hosted by Eric Shea, billed as SF's only anti-open mic night, influenced by the NYC village folk scene of yore as well as Michael Nesmith's Hoot nights that took place in yesterday's LA. A musical variety show with eight to ten handpicked acts a night. Shea books the cream of the crop from the Bay Area's most promising bands, singer/songwriters, and touring guests. "We don't just book folk acts," says Shea. "We're into mixing the music up and surprising our audience with cross pollination and cameos from traveling musicians." \$5. 9pm. 2170 Market St. Info: 861-5016; www.cafedunord.com



Levi Damione and Jay Moore star in the NCTC premiere of Lee Blessing's *Thief River*. See Saturday.



"Beauty for All," by Valery Orlov & Alexandra Mitlyanskaya, shown by Krokin Gallery as part of the SF International Art Expo at Fort Mason Center. See Friday.

Tue

Kronos Quartet @ Green Room

The San Francisco Performing Arts Library (SFPALM) launches its "Kronos @ 30" Exhibition (see Wednesday) and Anniversary Celebration, with a benefit concert by Kronos Quartet. \$35 concert only; \$100 concert (preferred seating), celebration & exhibition preview. 8pm. Tix: 255-4800. Info: www.sf-palm.org

'25 Rhinos' @ The Center

Benefit Art Auction: "25 Rhinos," in which 25 Rhino art sculptures will be auctioned off to benefit Theatre Rhinoceros, SF's oldest LGBT theater. The rhinos have been designed, decorated, dressed in drag and adorned by visual & performance artists, political & entertainment celebrities and local community organizations & activists. 6:30-7:30pm Rhino viewing, silent auction bidding, wine & hors d'oeuvres. 7:30pm Auction with Celebrity Auctioneers and Hunky Auction Assistants. Exhibit runs Dec. 9 - Jan. 14. SF LGBT Community Center, 1800 Market Street (at Octavia). Info: www.therhino.org

Aroma Café, San Rafael

Marin Life 101 presents "The Buzz," an informal chat about what matters to guys 29 & under who like other guys. 7-9 pm 1st and 3rd Tuesdays. 1122 Fourth St., San Rafael. Info: Michael at (415) 457-2487 ext. 113.

Marin AIDS Project, San Rafael

Marin Life presents "Gay and Bisexual Men's Health...Sexually Transmitted Infections (STI's)." Learn about STI's and how to protect yourself. 7:30-9:30pm at Marin AIDS Project Community Room, 1660 Second St., San Rafael. Call Bryan at 415-457-2487 ext. 112 for more information.

Wed

Wesla Whitfield @ The Plush Room

The elegant Wesla Whitfield performs "As Time Goes By," famous movie songs of romance and love, with Mike Greensill on piano and John Witala on bass. \$20 Wed/Thu/Sun; \$25 Fri/Sat, plus two-drink minimum. York Hotel, 940 Sutter St. Tix/info: 885-2800; plush-room.com

Kronos exhibit @ SFPALM

Opening day: "KRONOS @ 30," a major retrospective exhibition in honor of the 30th Anniversary of Kronos Quartet, one of SF's own cultural treasures. A dazzling array of original scores, tour posters, concept programs, stage costumes, musical instruments, listening stations, and assorted memorabilia from the ensemble's archive. Over the course of its first 30 years, Kronos Quartet redefined the sound, look and purpose of the string quartet, playing everything from Stravinsky to Hendrix and their original masterpieces, bringing the quartet into the 21st century with great style. Free. 11am-5pm Tue-Fri; 1-5pm Sat. San Francisco Performing Arts Library & Museum, Veterans Bldg., 401 Van Ness Ave. (at McAllister). Info: 255-4800; www.sf-palm.org

Thu

Lorraine Hansberry Theatre

Opening night: "Seven Guiltars" by Pulitzer Prize-winning playwright August Wilson (Ma Rainey's Black Bottom, Fences, Joe Turner's Come and Gone, etc.); the sixth chapter in the acclaimed writer's decade-by-decade exploration of the African-American experience in the 20th century. A stirring journey through the lives of seven African Americans in post-WWII Pittsburgh. It takes the

audience through the last week of the life of Floyd "Schoolboy" Barton, a blues guitarist whose music career is on the rise, leading the audience to the shocking and heartbreaking finale. \$25 & \$30 Thu, Fri & Sun; \$27 & \$32 Sat. Discounts for groups, students, seniors. 8pm Thu-Sat; 2pm Sun. 620 Sutter St. (at Mason). Tix/info: 474-8800; lorriane-hansberrytheatre.com

Dean Leshner Center, Walnut Creek

The Lamplighters close their 50th anniversary season with Gilbert & Sullivan's *Princess Ida*, originally a satire on feminism, but in the Lamplighters' production it becomes the fractured fairy tale of an intellectual princess and the romantic prince who'll do anything to win her love — even posing as a woman to enroll in her all-female university. Add three of the dumbest warriors ever seen outside a Monty Python skit. \$20-\$38. 8pm Also Jan 24 (8pm) & 25 (2 & 8pm). Opens in SF on Feb 8. Dean Leshner Regional Center for the Arts, 1601 Civic Dr., Walnut Creek. Tix/info: 925-943-7469; lamplighters.org

'WOW' @ Venue 9

Women on the Way Festival presents "Piece of You," written by Sue Peters, directed by Felicia Faulkner, performed by Linda-Ruth Cardoza and Matthew Stang; and "Woods for the Trees," written and performed by Sara Kraft and Ed Purver, with Directorial Consultant Ellen Sebastian Chang; and "Piece of You" \$15. Doors open 7:30pm; show at 8pm. 252 Ninth St. Tix/info: 289-2000; www.venue9.com

Eagle Tavern

Tribe 8 will be playing with King Cobra, featuring Rachel of the Need; Plus Shocker with Jennifer Finch (ex-L7) and The Golden Bats. \$5. 21 & w/D. 12th St. & Harrison.

WANNA SUBMIT?

Send your calendar event listings to:

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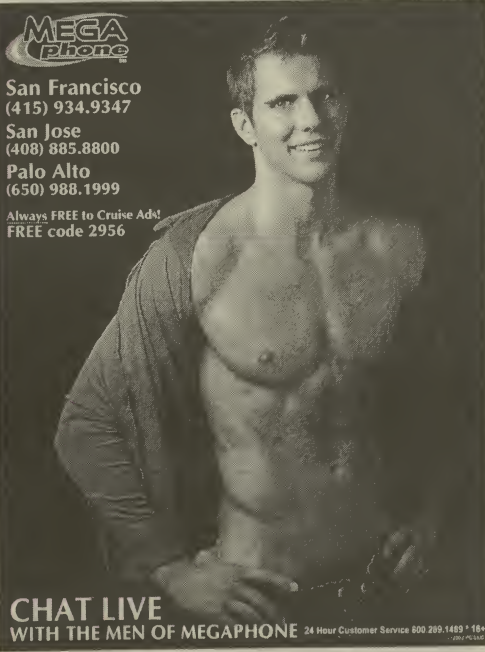
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Competitions heat up

Leather matches in DC, LA, other cities

by Mister Marcus

By the time you read this, hundreds of the leather faithful are either already in Washington, D.C. or en route to take part in the Centaur MC's annual Leather Weekend. The host Washington Plaza hotel is booked solid, and so are the three satellite hotels hosting leather people from all over the U.S., Canada and Europe, so good luck if you haven't already booked accommodations!

David Baldwin, the winner of the Mr. Mid-Atlantic Leather title last year will relinquish the sash to a successor, and the judges are in place for what promises to be another "first of the year" leather bonanza. Leather vendors, titleholders past and present, and an enthusiastic crowd will be ready and rarin' to begin the New Year after the holiday season. A huge tent will be erected in the pool/patio area of the Washington Plaza to accommodate the expected overflow crowd.

There will also be a Mid-Atlantic BootBlack competition during the weekend, and an auction of "boys" for (non-sexual) "service." It promises to be another action-packed weekend in Washington, and I'll be there to cover it all for you.

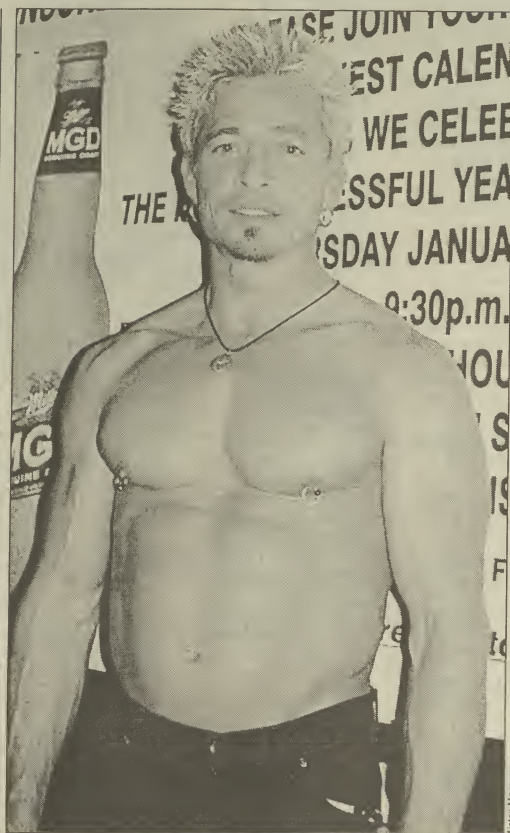
On to LA & Cleveland

The march towards the Mr. Los Angeles Leather 2003 finale continued last weekend. The Regiment of the Black & Tans staged their contest at Pistons in Long Beach on Saturday night. This was the 2nd of nine contests furnishing contestants for the big one on Saturday, March 29th in Los Angeles. Details are sketchy but know that when it was all over, one Rob Green made the grade with the judges and becomes Mr. Regiment 2003. There are seven more contests before the finals and so far, the crop looks mighty fine!

The weekend after the Mid-Atlantic Leather extravaganza (January 24-26), the action shifts to Cleveland, Ohio and Anchorage, Alaska.



Leather



Art Liegl won the Mr. January 2004 spot on the SoMa Bare Chest Calendar last Thursday, January 9 at the Powerhouse. Mr. February 2004 will be chosen at the Powerhouse on Thursday, January 16.

ka. Dennis McMahon produces CLAW (Cleveland Leather Annual Weekend), a gathering of leather/sm/vendors/play parties but no contest. IML 1st runner-up (hubba hubba!) Borisz Mos is the star attraction for the event and a lot of the Holy Cows will be there.

In Anchorage on the same weekend, another mob of titleholders will make the trek to Anchorage for the 10th an-

nual Mr. Alaska Leather competition. All is in readiness according to handsome Jack Darnell, Mr. Alaska Leather 2000. Jack managed to stir up the interest in this anniversary event and so some heavy hitters in the leather glitterati will be there. So will I, so you'll be the first to know the results of this event

A \$47,000 bonanza!

The 2004 bare chest calendar competitions got underway last

next page ►

EVENTURES IN LEATHER

Weekend, January 16-20

Contests on this Martin Luther King, Jr. holiday weekend include the Centaur MC's Mid-Atlantic Leather weekend in Washington, D.C. and a leatherfest of some type in Vancouver, B.C.

Up in Guerneville, the Russian River community hosts Polar Bear Weekend, but no details at my deadline.

Thursday, January 16

Mr. February 2004 Bare Chest Calendar contest at the Powerhouse begins at 2130. Scott Peterson & staff will be on hand to make you feel good at perfection in pulchritude.

Friday, January 17

Exiles of SF first gathering of the year at the Women's Building with Ruth Marks expounding on canes. Doors open 1930, program 2000. Lousy parking but good vibes. \$3 members/\$6 guests.

Saturday, January 18

Mr. Long Beach Leather contest at Pistons in North Long Beach. The 3rd of 9 contests leading to Mr. L.A. Leather 2003.

Southwest Master & Slave contest in Phoenix, Arizona. For details click on: www.bornslaves.com. Installation of officers of the Oedipus MC at a

private home in Long Beach. For info, email to: regent@oedipusmc.org.

Ms. Alameda County Leather Nyna hosts magic and leather elegance at Elio's Restaurant in San Leandro from 1900 to 2200. \$30 at the door. For info call (510) 669-0543 or email msacsls2002@aol.com.

Sunday, January 19

Bears of SF beer/soda bust at the Lone Star Saloon 1600-2000, \$7 guests, \$6 members.

Monday, January 20

It's MLK, Jr. holiday. Celebrate at the Eagle from 1600 till late with food and music for the soul "every which where & when."

Wednesday, January 22

First Leather Buddies night at 933 Harrison; you know the rules: leather, levis, latex, uniforms and BOOTS! No white sneakers, no cologne, no attitude. For info: 777-HEAD.

Thursday, January 23

Mr. March 2004 will be chosen for the SoMa Bare Chest Calendar at the Powerhouse tonight at 2130. Judges are Tim Chanaud, Ross Dierking, James Scott Geras and Keith Truitt. Be there!

PORN

End games

by John F. Karr

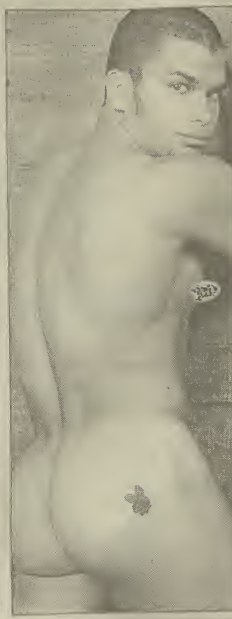
The very first image of *Butt Obsession* is an iconic heart-stopper. We can't see the face of the guy getting plowed from the rear while spread-eagled over a sawhorse, but the improbably long and impeccably hard cock pointed way down South between the legs is unmistakably Spike's. Each thrust of the fucking pistons it upward and smacks it back against the sawhorse. Crack! It's a beginning that almost provokes our end. Spike's not frequently seen on this end of a fuck, and Ray Stone—burly and furry, with plump and solid cock—is a rough grind of a fucker.

Still, Spike is an always-hard, take-it-all and gimme-more kinda guy. Did I say he's always hard? My mom says, "That flagpole, it's the Cock of the Millennium." Spike is Always Hard as Ray buries his raspy-whiskered face in Spike's baby-smooth buttcrack, and he's Even Harder as Ray sprays squiggles of green frosting down his never-ending story. And then Spike gives as good as he got, a lubricious rimming followed by an inch-by-fucking-inch fucking that ends in one of those hurtling Spike jiz-plosions.

The rest of the movie keeps pace, its obsessed focus tight on *tuchas*. The quality of the cock and ass in *Butt Obsession* runs high, as does the chemistry between performers. Jockey-sized Rob Kirk's got a sweet booty with a culent pubes are shaved all the way

down to a snappy bone that he slams urgently into older, bigger Thomas Bond. This and several other scenes have a penchant for linking some perfectly profound buttoholes with potentially frivolous props: hypoglycemic amounts of whipped cream and frosting, quarts of what looks like yogurt slopping about, and there's even the key involvement of a platter of fruits and veggies.

I thought a banana up the butt went out with vaudeville, but Bret Wolfe's nearly deranged involvement surmounts the comic potential. And Bret's eggplant yields to handsome Gregg Rockwell, who talks a sexy mean streak and fucks that way, too. Sweet young Danny Lopez is a rising star whose humpy ass and meaty boy-



Danny Lopez's butt is showcased.

cock are showcased during a hefty threeway, and for the finale, darkly glam Dante Foxx covers pretty

Marco Paris with a variety of marinades, culminating with his own *sauce de la maison*.

Butt Obsession is certainly the best movie I've seen by the always gritty but

Bruno Riccelli, who succeeds here

by being so uncomplicatedly straightforward. The videography is unwavering, and the sensibly restrained editing maintains the movie's obsession. Sharon Kane's music, from house-style sexbeat to the bop of a beatster's muted trumpet, is certainly the best of her prolific (and frequently tinny) career.

Beau coup

If only *Legionnaires* were as single-minded. It's a porn version of *Beau Travail*, and it offers as its own particular travail an inability to comprehensively deliver the sex that is its reason for being. Not that it lacks for sex. First the men gangbang the sultry newcomer to their company, and when sent out into the wilderness as punishment



Legionnaires are man-handled.

(completely without supplies or equipment, except for Chip's cocking), they meet up and make out in various couplings. As the Captain awaits trial, his senses are pummeled by the nonstop sexcapades of adjacent cellmates. Presumably the pair who earned the box cover's touted "Best Sex Scene" at the unspecified "Barcelona Awards," this ravenous couple is swell: dark-skinned Mohamed (with one of those fabled donkey donges) and pale skinhead Letta (whose chin-strap facial hair is as meticulously cultivated as his fanciful inverted "V" of pubic hair). The others are a mouthwateringly earthy mix of (mostly dusky) nationalities, including a strikingly eggplant-skinned African, a swarthy Italian, and another very white bruiser from Berlin, the threateningly husky

The trouble is that director Jean-Marc Prouver obviously forgot that the art-house version of *Beau Travail* had already been made. His excessive editing of the sex has scattered it about like slivered almonds in a salad, as he's chopped up every scene into multilayered muddles of motivation, staggered time sequence, and varying location. Strangely, the movie somehow survives, saved by a brooding mood that sustains a steamy atmosphere throughout. So, although *Legionnaires* is not what it could have been had its basic material not been so man-handled, it still presents the fantasy of a hardcore *Beau Travail*. And it has the arousing sort of multiethnic cast that American porn just can't—or won't—enlist. ▼

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Mister Marcus

◀ previous page

Thursday at the Powerhouse. Despite a big basket contest at the Edge in the Disastro, a wall-to-wall crowd was on hand to witness the distribution of almost \$47,000 to be divided evenly among the AIDS Emergency Fund and Positive Resources Center. The actual figure is \$46,687.50, all proceeds from the sales of the 2003 Bare Chest Calendar and all underwritten by San Francisco's Golden Brands Distributors and Miller Brewing. A lot of hard work by volunteers and the Calendar Men themselves contributed to the astounding success of the current calendar. The community appreciates these two businesses for their support, and you can too by ordering the

appropriate beer when you're out partying.

As for the Mr. January 2004 contest, there were only four contestants this time around: Ross Hayduk, Art Liegl, Kirby Pruett and Jackson Redmond. They faced judges Scott Brogan, James Scott Geras, Joe Potter and Ingu Yun.

After all the shenanigans, the winner and Mr. January 2004 is Art Liegl, a good-looking personal body trainer.

Mr. February 2004 will be chosen tonight, Thursday, January 16, at the Powerhouse at 2130 hours. The judges for this one are 2003 Coverman Ken Ferraris, Doug Mezzacoppo, James Scott Geras and porn maven Will Clark.

And speaking of raising money, bravo to the Russian River Resort in Guerneville. On Christmas Day, for a solid 12 hours

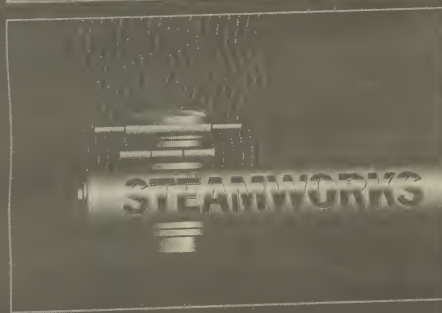
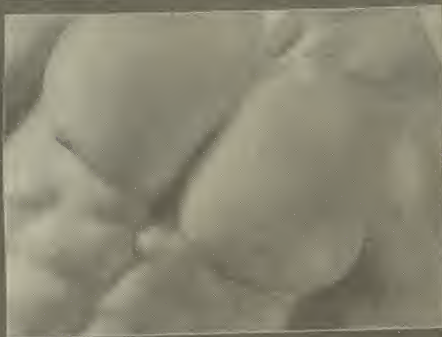
(from noon to midnight), guest bartenders in 24 teams managed to raise some \$5,858 for six agencies in Sonoma County. All tips were donated to one big pot for the amazing total. Success! We love success!

If you're into the philosophical and spiritual aspects of leather/SM, Paul Leroux in Ottawa, Canada has launched a new website, "Gay Spirit, Leather Soul: Philosophical and Spiritual Reflections on the Gay and Leather/SM Communities." If you're interested in this type of stuff, click on: www.xtianslave.com. You can contact Paul by Email at Shakespear@achilles.net, or call (613) 749-2366.

See you all next week with the results of the Mid-Atlantic Leather Weekend—and all the dish, of course! ▼

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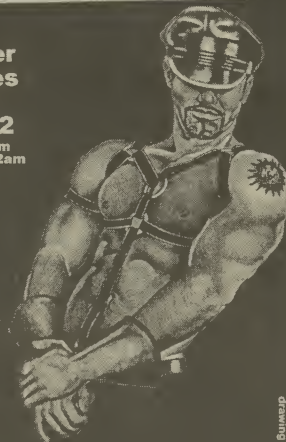
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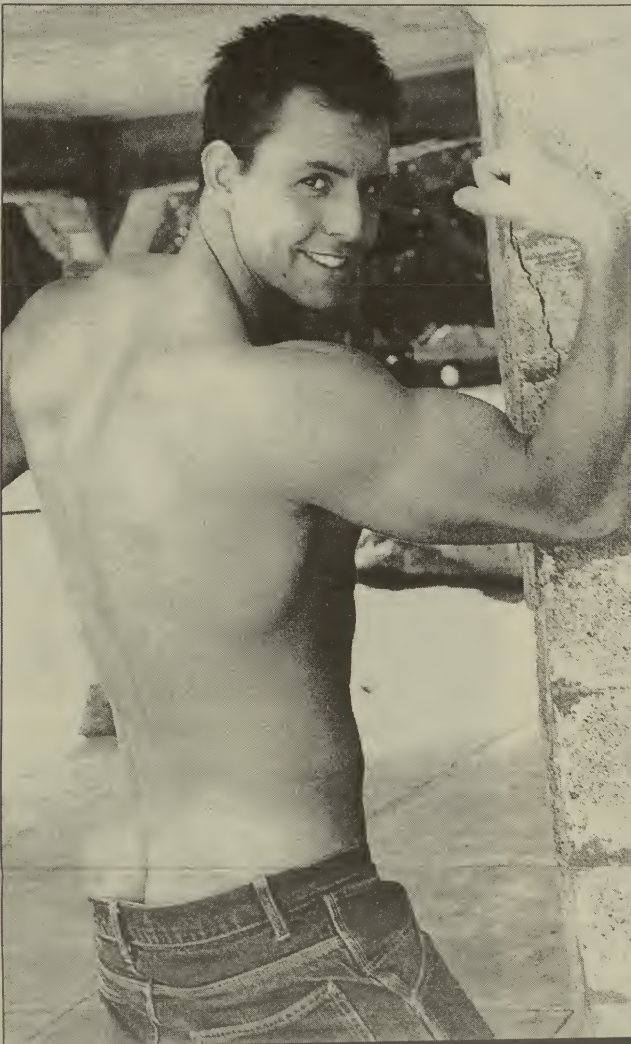
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PARTING GLANCES

Flu Shot At 50 Ivy On 12/11/02
You: with woman; tall, dark, handsome; teach at CAPS. We: spent your name; talked about Venezuela. Me: vaccination nurse in black overalls. Interested in talking more, going out? [72324](#)

Colma Bart Dec. 16 Wink Wave Wow
Bart 24th Mission, our eyes met, you were studying anatomy. I exited Glen Parks, winked and from departing train, much to my delight, you turned, waved, smiled. Hope we connect. [72336](#)

Christmas Eve Cutie
We stood in line at Harvest and spoke all too briefly: you with your box of Madeline's, and great smile as you walked away. Let's talk! [72341](#)

SEEKING RELATIONSHIP

Artist Looking For Relationship
I'm an Artist living in San Francisco who is good looking and talented. If interested contact me. [72325](#)

Where's My Daddy? VGL Latin Boy
In Arizona looking for hot dad type to spoil me. I am 31, 5'7", 140#, goatee, HIV+, fun and available for ltr. [72326](#)

Man From Shanghai
Recently retired, smooth & trim, new to SF, seeks men over 35, for friendship, sensual massage and a good time. [72327](#)

Peninsula Or South Bay
Lean masculine WM 43 looking for another lean masculine guy 20's to 40's to start a friendship and share fun times and intimate moments. Like nature, travel, and movies. [72328](#)

Closeted
Closeted GWM, 6', 250, chubby, affectionate, sensual, adventurous, seeks similar GM for discrete intimate encounters. N/S, N/D, your place? South Bay. [72329](#)

Asian
Young looking GAM, 53y.a., 5'7", slim, caring, seeks older WYM for possible relationship. We enjoy quiet times, cooking, traveling. No smoking. [72330](#)

Looking For Companion
GWM, 50ykr lkg for GAM 40+ for companionship and possible ltr. I'm [72331](#)

Romantic Guy Wanted Dónde Estas
I am HM 45yrs 180 open to meet you, any age/race for long term relationship. Masculine or feminine. I am masculine. [72343](#)

Sexy But Very Lonely TS
I'm a lonely W/T/S nice sexy body looking for humorous T/S lesbian to correspond with. I'm incarcerated and I'm the only T/S here. Any age any race. [72353](#)

W 56yr Oral Bottom HIV- Seeks Japanese
Eurasian mix HIV- 50+ oral top for fun (?) Possible L.T.R. [72354](#)

Tantric Sex Partner
Sought, for regular sessions, experience or will train. [72355](#)

"Mac Computer"
Seeking Asians, Latinos for some mac help and safe sex and possible friendship. You: 18-30 smooth body swollen nipples, nice round butt. HIV- no fats or fems. [72356](#)

Vital Forty Something Plus,
Seeks same, healthy, virile, and down to earth man, for dating, & possible ltr. [72357](#)

"Help"

18-30 young slim or muscular with nice round butt... to help me with my laptop computer and a little loving and safe sex, possible friendship. No fats or fems. [72358](#)

Younger Exotic Wanted...
Mid 50's G.W.M. 6'1", 195 dk hair & moustache. I like mid 30's to 40's lanky and exotic. Fond of short weekend trips, gardening, dogs, cooking, time at home, & more. [72359](#)

Masculine GLM Versatile HIV+
Lean masculine 38yrs. 5'7" 154lbs HIV+ healthy. Dark brn features. Intelligent, creative considerate, seeks similar GWM or GLM to share fun times and intimate moments. N/S, N/D. Call me if interested. [72360](#)

"Computer Help"
I need your help with my lap top. I love Latinos, Blacks and mixed nationality. Because I am. Large swollen nipples and nice round butts. No fats or fems. [72361](#)

SEEKING ADVENTURE

Oral Master I'm Looking For
Guys who are very well hung: 8, 9, or 10 inches, to service, to party, and have a erotic fun time. [72331](#)

Choke On This! I'm Looking
For guys to service me and "69". I'm hung "9" inches. I love to party, watch videos, and have a good time. [72332](#)

Jack-Off Party I'm Looking
For guys who are well hung: 8, 9, or 10 inches, to kick back watch videos party, suck, etc. Call me. [72333](#)

East Bay Kinky Bottom
WM, 33, 160, loves to party, bottom seeks friendly party friends video, toys, g/b, poz. No scat g/s would like to try f/f hot butt! [72334](#)

Looking For Daddy/ S.Bay/S.V. Area
Hul 40 y.a. WM, horse hung (9"), seeks hot hairy, hung daddy type. Prefer bald, beard & big. Serious replies only. HIV- & very clean. [72335](#)

Seeking Hung Hairy Oral Bottom
Heavy, intense, j/o, dirty talk, cock worshipping, partying, drinking buddy desired. Your place, PM only. Not into toys, videos, groups, anal. Long partying scenes encouraged. [72337](#)

Need Black Cock - East Bay
GWM, 160, 6', 55, wants to service your tool, balls and more. Discreet & horny. [72338](#)
Virgin Boy Ripe For Pickin's
Slim 5'2" 100lbs, wet sexy build, thick hair, "firm buttocks & cock." Wants- bld hair blue eyes & swinging his "big-n-beefy. Job a must. Plz be my burly top definitely your boyish bottom. Sonoma county only. Send photos. [72339](#)

"East Bay Gay Master"
Seeks straight slaves. I'll give you what your wife/girlfriend wont. Novices welcome. Your limits respected. Discreet, safe and versatile. [72344](#)

Oral Expert
Black male, good looking, hung, masculine. Seeking to service hung males, 21-50. Bt, straight okay. Satisfaction guaranteed. [72345](#)

Spank Your Butt
Hot, masculine top, 5'11", 175#, 38, nice build, looking for in-shape bubble butt guy for over the knee bare-ass spanking, role-playing and plowing. [72346](#)

Senior Suck
Oral service for men over 50yrs. by goodlooking, in-shape GWM 40yrs. No reciprocation necessary. [72350](#)

Sunnyvale Bear

GWM 52, 5'11", 250, trimmed beard, hairy, seeks GM 35-60 for long hot times, over and over again. Aroma/herb ok start the New Year off right. You will not be disappointed. [72347](#)

New Years Massage

Start off 2003 with a sensual and refreshing full body experience. Free for lean tight-bodies guys from 20 to mid forties by friendly lean WM 44. [72348](#)

Hypnotist Fantasy

Roleplay hypnotist needs a tight bodied submissive guy who likes being controlled and told what to do. I'm a lean muscled WM 43 with a nice cock. [72362](#)

White Men And Boys!

You are my business. Sexy mulatto guy wants to get together with you to party, watch videos, i.o., 69, etc. Call me. [72363](#)

Married, Now Bi-Wants To Suck

Early 50s WM now interested in sucking cock. Looking for nice straight, bi older men, 60+70s, seniors, retired- all races welcome. In San Francisco, daytime. [72364](#)

Well Endowed Black Daddy, 49,

Seeking a Dr. Phil type guy: tall, husky, mature, bald, moustache only. Tell me what would please you. I have many talents to share. No emotional involvement. [72365](#)

Guy Wanted For Hot Fun

WM 44, 150# seeking trim guy for fun & friendship. Must be passionate and love to hug, kiss & cuddle. Asian a plus. Your place or mine in SF. [72366](#)

White Pussyboy Pervert

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FETISHES

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Seeking Hung Latin Oral Bottom

Heavy, intense j/o, dirty talk, cock worship, partying buddy desired. Your place, PM preferred. Not into toys, videos, groups, anal. Long partying scenes encouraged. [72349](#)

Man W/ Toe Ring Loves Barefeet

White, 35, 160, 5'9", trim, tan, HIV-, loves reciprocal kissing, licking, massaging barefeet & sensual/safe all over body play. [72351](#)

Bondage Buddy/Gentle Master

Teach novice chains of submission White, trim, smooth, 5'8" HIVneg, shaved balls, 59. Cannot hide from bondage. Denying does not work. Teach me to enjoy submission. White gentle & 40+. [72352](#)

Foot Bottom Needs Big Feet

Looking for men who likes to have there feet worship. I like big masculine smelly feet, no reciprocation. I like dick too. Very discreet. [72368](#)

OTHER

Sugar daddy wanted!

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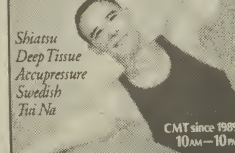
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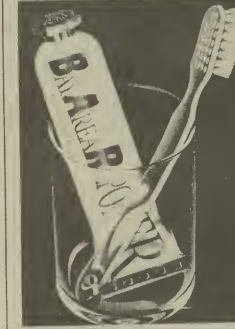
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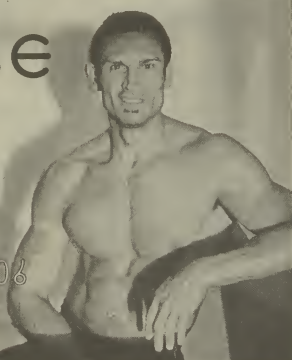
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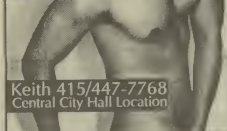
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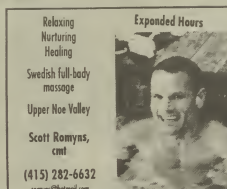
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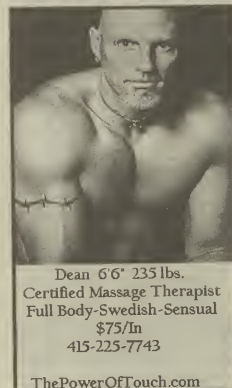
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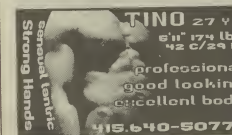
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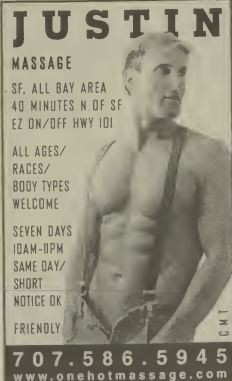
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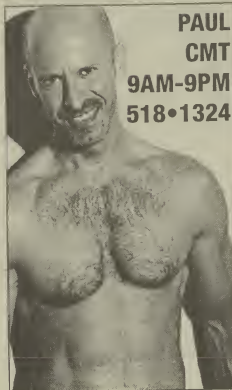
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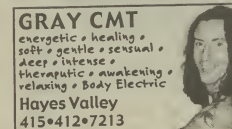
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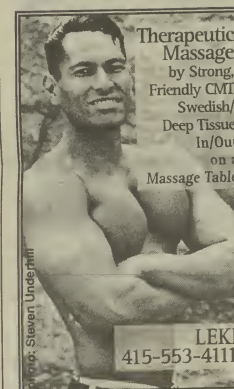
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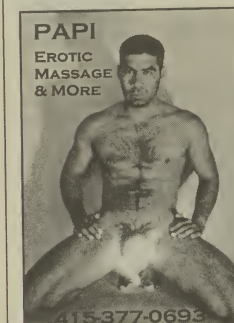
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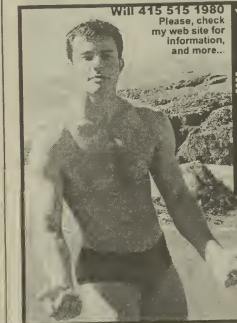
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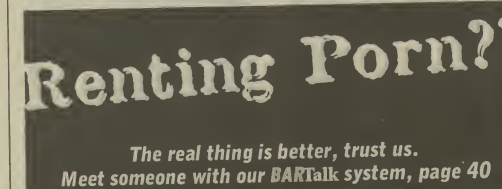
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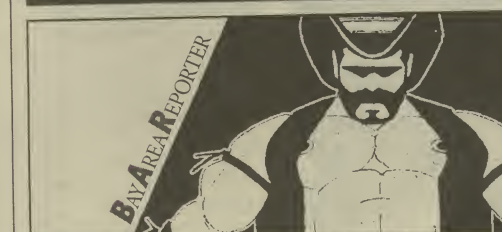
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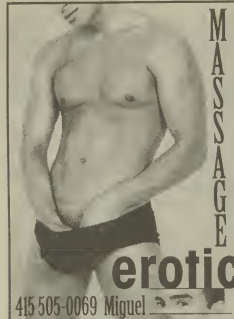
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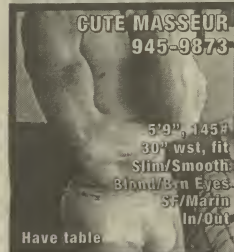
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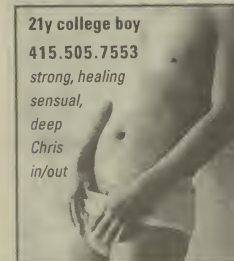


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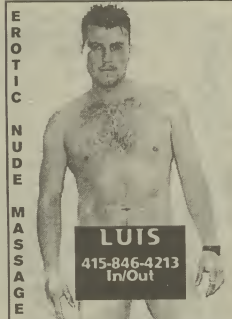
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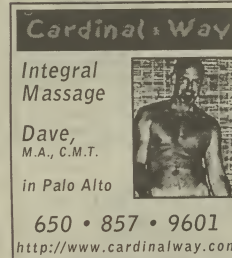


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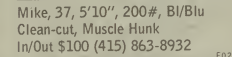
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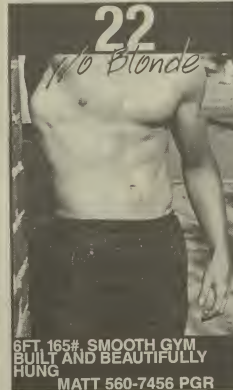
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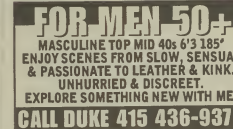
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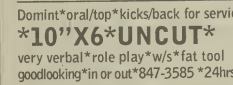
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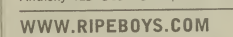
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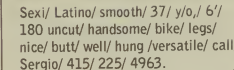
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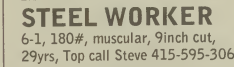
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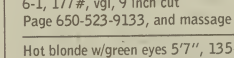
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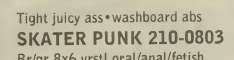
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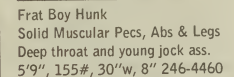
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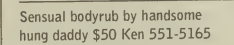
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HOT SLIM MUSC
5'8", 160# 28yo blu/br
Sweet Ass Love older guys
Dave 415 224 0155



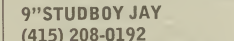
Sensual bodyrub by handsome
hung daddy \$50 Ken 551-5165



SPANK ME
Submissive grad student 23, bottom
escort (415) 273-5113.



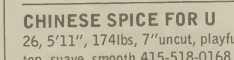
6'5" 180# TATTOOED 23YO BIKE MESSENGER
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Call 724-6222 www.whovian.hn.org/Rob



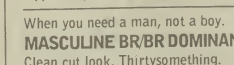
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Clean cut look. Thirtysomething.
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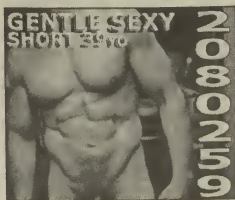
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MODEL/ESCORTS



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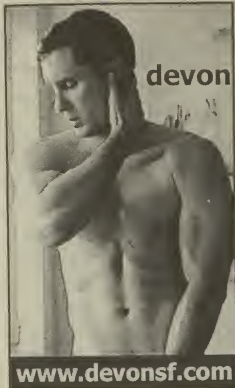
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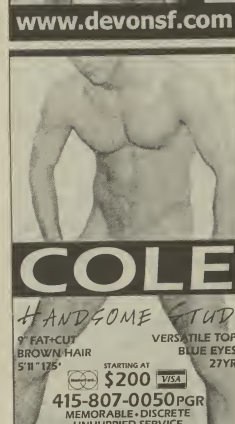
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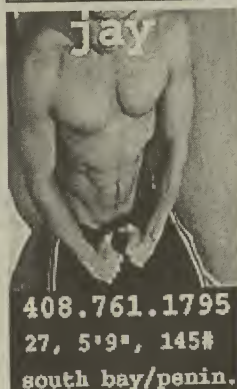
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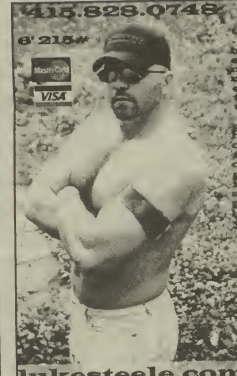
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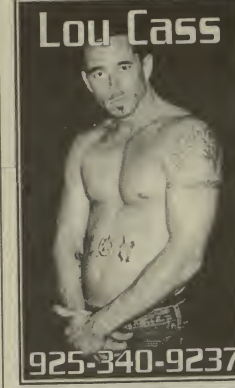
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Fat tool.Callback required.call
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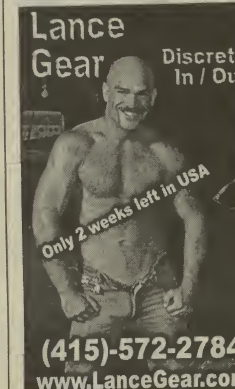
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21yo Whiteboy 5'5" 130# brn/brn
7.5" X 7+" thick, cut, goodlooking
lean, toned build. Call Ethan
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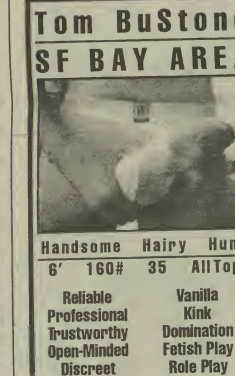


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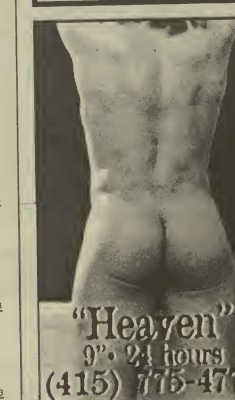
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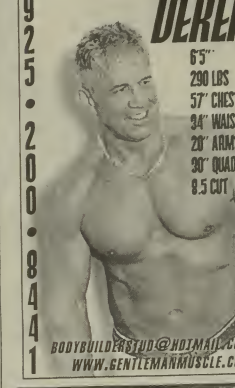
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don't play kindergarten. 24/7, 415-
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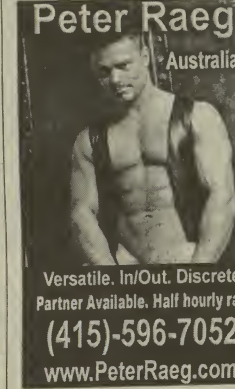
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evenings and weekends.
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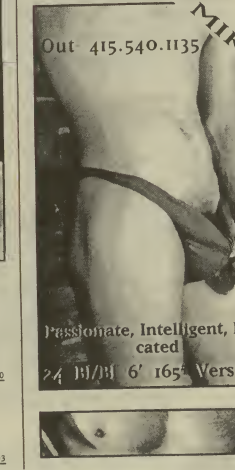
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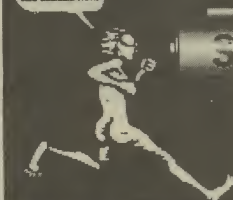
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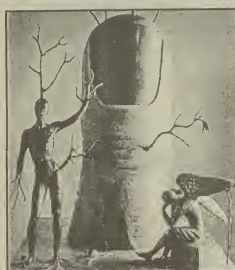
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